

SEPTEMBER, 1957

# music journal

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# music journal

## EDUCATIONAL MUSIC MAGAZINE

Editorial, executive and advertising offices: 157 W. 57th St., New York 19, N. Y.

Vol. XV, No. 7

September, 1957

Forty Cents

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Cover Photo by Courtesy of St. John's Indian Mission School

Copyright © 1957 by The Music Journal, Inc.

Music Journal—Educational Music Magazine is published eight times yearly: January, February, March, April-May, June-July, September, October, November-December, by The Music Journal, Inc., East Stroudsburg, Pa. Publication Office: East Stroudsburg, Pa.; Business and Circulation Offices: Delaware Water Gap, Pa.; Editorial and Executive and Advertising Offices: 157 West 57th Street, New York. Subscription rates: one year \$3.00, two years \$5.00. Canadian subscriptions: \$3.50 per year. Foreign subscriptions: \$4.00 per year. Entered as second class matter at the Post Office in East Stroudsburg, Pa., under the Act of March 3, 1879.

Postmaster: If undelivered, please send Form 3579 to Music Journal, Delaware Water Gap, Pa.

MUSIC JOURNAL



## Editorially Speaking . . .

WELL, here we are at the beginning of another school year. To those who are teaching for the first time it is a period of doubt, hesitation, self-evaluation and even fear. These beginners should remember that it is their students who must learn and perform the music and that the role of the teacher is to lead and help them in this learning,—a role they are well prepared to fill.

For the old-timers it is a period of resolutions. This will be the year we will keep up with our professional reading, we will keep ahead of our job and perhaps we will even write that book. Life has not ended because school has begun. And so, we will budget our time as well as our money so that we can enjoy life. Furthermore, our students will do better with our new approaches and techniques. Yes, education is based on hope and the promise of accomplishment and since the beginning of the school year is indeed the beginning of the teacher's new year, we of the *Music Journal-Educational Music Magazine* wish you all A HAPPY SEMESTER!

SOME of our readers may be growing a little tired of our continued emphasis on the 1957 *Annual*, published this month under the sponsorship of our combined magazines. Actually this undertaking has proved far more significant than was even suspected when the work was begun some time ago. The demand for copies has been extraordinary and the co-operation of leaders in the field of music magnificent. We wish to thank the contributors to this important volume, the research workers entrusted with the arduous task of listing the sheet music, record albums and musical books of the past year, the writers of more than a score of stimulating articles on every phase of music and music education, the suppliers of pictorial material, including portraits of forty living American composers and a number of distinguished educators, and finally the music industry itself, whose encouragement and support took the practical form of factual announcements in the advertising columns.

AT the start of a new fiscal and school year, it is customary to review policies and to suggest possible changes and improvements of various kinds. So far as this journal is concerned, there is reason to believe that both our readers and our advertisers approve of the materials offered in these columns and of the manner of their presentation. It is encouraging to know also that we have occasionally stirred up some con-

troversy and argument, as evidenced by a number of letters, published and unpublished.

The field of music education is still our chief concern, but we insist that this is a far bigger field than is generally realized. We believe that the educators themselves enjoy some angles of entertainment as well as information, and we have consistently urged our writers not to mistake dullness for authority. This applies also to music lovers in general, potential as well as actual. Our aim is to make this an all-around magazine of music, with something to appeal to every taste, and the results of this policy are already established beyond question in the files of our Circulation Department.


It is therefore with special pleasure that we offer this month some amusing reminiscences of that distinguished singing actor, Walter Slezak, whose father's mantle rests quite lightly on his own ample shoulders. We are glad to remind our readers that a scholar of Paul Nettl's great reputation can occasionally indulge a sense of humor in his researches, and that such professional writers as Aubrey Haines and Doris Paul know how to present essentially serious subjects with a generous spicing of human interest.

Such a pictorial feature as the page portraying a little boy on his voyage of discovery through a symphony orchestra cannot fail to make the most casual observer experience a kindly emotion toward serious music, and we are grateful to Columbia Records for the contribution of these fascinating pictures, appearing originally in their own catalogue of "Records for School." The pictures of American Indian musicians, including that of the cover, with the background of a famous Mission School, should appeal to everyone.

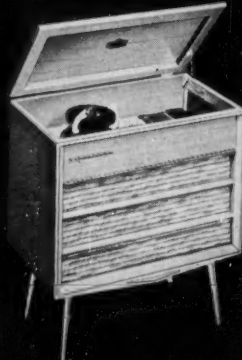
For direct educational values there is a wealth of stimulating material in the Round Table conducted by Jack Watson, plus informative articles on piano study, bands and other instrumental combinations, choral and individual singing, etc.

*Music Journal-Educational Music Magazine*, in common with the entire field of musical activity, may well look forward to the biggest year of its history thus far,—a year in which students and teachers alike, publishers of sheet music, manufacturers and distributors of musical instruments and accessories, producers and directors of opera, concerts, musical comedy, jazz, radio and television programs, records, Hi-Fi and tape-recording equipment, and finally the "average listeners" and natural enthusiasts, will co-operate sincerely and effectively "for the advancement of music in America." ►►►

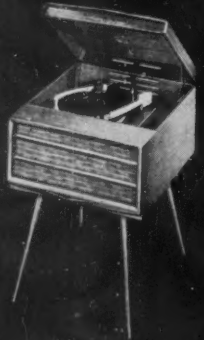
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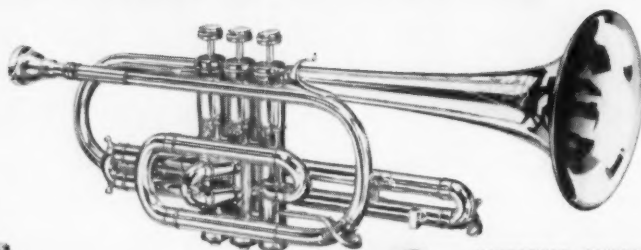
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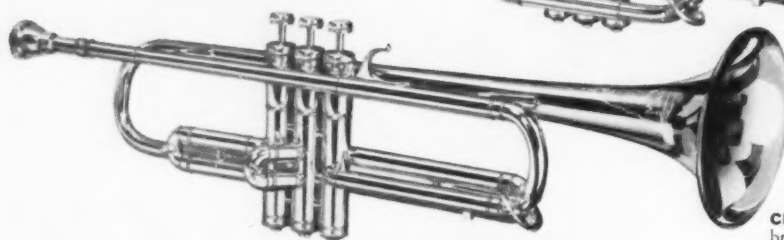
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# "Father Knew Best"

WALTER SLEZAK



THE first question that people ask me is almost always "How does it feel to be the son of a famous father?" There was a time when this might have been embarrassing, for Leo Slezak was certainly one of the great men of opera—a heroic tenor in stature and personality as well as in voice. Fortunately he was also a human being, with a wonderful sense of humor and a vast understanding of life in general.

My father never allowed me to develop an inferiority complex. (Actually the term was not yet widely used during my boyhood.) He had the common sense to recognize practical possibilities in the field of art and to avoid parental prejudices, either pro or con. Best of all, he was convinced that few young men should be encouraged to become opera singers, particularly if there was already one good one in the family.

But Leo Slezak was the sincere and devoted slave of music, and he was more than willing to let me try my hand at various forms of musical expression, with the possible exception of singing itself. I never had any voice lessons, but I learned to play the piano fairly well as a boy, and I still enjoy relaxing at the keyboard, just for my own pleasure. (I

actually played some Beethoven and Chopin in the film, *Ten Thousand Bedrooms*, but I am afraid they eventually used André Previn's recording instead of my own.)

I also studied the violin and the flute, and was for a time filled with the ambition to become an orchestral conductor. Father knew best when he told me that few conductors could live on this ability alone, being mostly composers or instrumentalists or both, in addition to their mastery of the baton. (This is no longer true, but it was then.)

As for my singing in public, I like to look back at the time when I was permitted to introduce Jerome Kern's hit song, *I Told Every Little Star*, in the successful Broadway show, *Music in the Air*. (The composer always insisted that he got his tune from a song sparrow in his back yard.) It may be remembered also that I did quite a lot of singing in the more recent *Fanny*, paying a vocal tribute to my stage wife, among others. I have a system which I recommend to actors who are not quite sure of their voice production in song. I simply speak the words on pitch, and don't bother about quality, resonance, volume or any other technicalities. If I have to sustain a tone which should sound reasonably well, I work out a trick with the orchestrator or conductor. He sees to it that the same tone is held simultaneously by one of the instruments, preferably a violin, a viola or a cello. Then I get credit for the beautiful quality, including perhaps a fancy vibrato, making sure that my face has a beatific expression, like that of a regular singer. In this way I have convinced many people that I really sing quite well.

My musical education included

also some study of harmony and orchestration, and once I actually had to play the bass viol (known among musicians as "the dog-house") in a motion picture. The composition was the *Academic Festival Overture* of Brahms, and I decided it would be easier to learn it than to synchronize correctly with the "dubbing" of an expert. So I took some lessons and managed to handle the huge instrument and bow in spite of the competition of my own avoirdupois, which had already assumed impressive proportions.

My first acting was done in silent movies abroad. Michael Curtiz, a Hungarian, later well known as a Hollywood director, picked me up in a Vienna café when I was only nineteen years old. At that time, naturally, I was still a slim young man, almost nauseatingly beautiful, but evidently just what Mr. Curtiz wanted for his cast. The picture was about Sodom and Gomorrah, and I was pursued (and presumably captured) by every pretty girl on the screen. It was quite a pleasant role for a beginner!

During my eight years of experience in silent pictures, I also had opportunities to learn the job of acting on the Berlin stage. My first part came to me literally by accident, when an actor broke his leg in a play called *Dorine und der Zufall* (*Dorine and Chance*). I had to learn the lines over night. (This happens to be true, although an actor would obviously respect tradition and claim

(Continued on page 52)

Walter Slezak, son of the great operatic tenor, Leo Slezak, has achieved a distinguished career of his own as an actor on the stage, the screen and the air. He is currently to be seen in the motion picture "Ten Thousand Bedrooms," plus a number of older films in which his amiable features flash across the TV screen. His contributions to the theatre have included the plays, "My Three Angels" and "The First Gentleman," as well as various musical comedies, from "Music in the Air" to "Fanny." The candor of Mr. Slezak's reminiscences is distinctly refreshing.

# Musical Saints and Sinners

PAUL NETTL

**C**OLLECTIONS of musical anecdotes are frequent in the 19th century, but not before that time. However, there is one book which is an exception. A copy of the book is in my own library and the title-page reads as follows: *Legende einiger Musikheiligen, von Simeon Metaphrastes, dem jüngeren. Köln, 1786.* (*Legends of Some Musical Saints, by Simeon Metaphrastes, the Younger.*)

Who was Simeon Metaphrastes? Students of ecclesiastical history will tell us that this man was a historiographer in Byzantium in the 10th century, a high official at the Byzantine court and the author of a collection of stories about the saints. His book was frequently published. Experts in 18th century music history will know that behind this anonymous Simeon Metaphrastes the younger was hidden a German music theoretician and composer, namely Friedrich Wilhelm Marpurg. Marpurg died in 1795, in Berlin, where he belonged to that group of musicians who carried on the old Bach tradition. He was a man of wide experience, having served as Secretary to General Rothenburg in Paris in 1746, where he not only became acquainted with Rameau's system of harmony, but also with the financial system of the lottery which, like Gluck's librettist Calzabigi, he introduced into Prussia. In fact, Marpurg, the famous music theoretician was, in 1763, Director of the Prussian Lottery, and Frederick the Great had such a high opinion of the musician that he appointed him to the "High Council of War."

As a musician Marpurg was highly conservative, but as a man he cer-



—Courtesy Signal Record Corp.

tainly was sarcastic, combining a great deal of wit with a good sense of humor. Like many of his contemporaries he had a wide general knowledge, a fact which is proved by his many writings. There is little doubt that his collection of anecdotes is based on numerous conversations with such important musicians as Quantz, the Bendas and K.P.E. Bach on the one hand and Rameau, Melchior, Grimm and the French Encyclopedists on the other.

Here are some of Marpurg's observations on the differences between ordinary saints and musical saints:

"An ordinary saint leads a dirty life, neglects beard and hair, combs his hair only with his fingers and is plagued by unwelcome guests. A musical saint is a clean man. He tries to behave in a gallant manner and likes to be groomed in the modern way.

"An ordinary saint smells of horse-radish and onions, whereas a musical saint smells of Eau de Luce (obviously a perfume).

"An ordinary saint walks barefoot or in slippers with his clothing in rags and wears a cord around his waist. Around his neck hangs a wooden rosary as well as the lives of 11,000 virgins. A musical saint is dressed like a courtier. He carries two golden snuff-boxes, two watches, precious rings and a scholarly tract on music.

"An ordinary saint fasts in this world in order to eat ambrosia in the next. The musical saint eats plenty here so that he will not be hungry in his next abode.

"The ordinary saint wants to be thought an enemy of women; a musical saint does not hide his devotion to the fair sex.

"The ordinary saint speaks only of penitence and conversion; the musical one talks mostly about pleasure trips, pleasant gardens, etc.

"An ordinary saint likes to argue and wants to convert the whole world; including fish and frogs. The musical saint changes his beliefs fre-

(Continued on page 53)

*The noted scholar and research expert, Paul Nettl, is Professor of Musicology at Indiana University, Bloomington, Indiana, and a frequent contributor to MUSIC JOURNAL-EDUCATIONAL MUSIC MAGAZINE and other publications, as well as the author of several important books on music and musicians.*



# A Little Boy Discovers a Symphony Orchestra



He experiments with a French horn



The depths of the tuba are fascinating



The harp has an angelic effect



Anyone can find rhythm in a triangle



Bassoons are something of a mystery

THE pictures on this page were taken by Henry Reis at a recording session of the New York Philharmonic-Symphony Orchestra in the Columbia studio, with André Kostelanetz conducting. The little boy is Jonathan Scott, son of Howard Scott, Recording Director of Columbia Masterworks. The photographs are published by courtesy of Columbia Records, in whose educational catalogue they originally appeared. >>>



He finally gets the drum-sticks

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# The Fleisher Music Collection

THEODORE A. SEDER



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ONE of the dubious privileges of the human race is that of having problems which sometimes seem to lack solution. The American composer, as a member of the human race, enjoys these negative blessings with his compatriots, who may be suffering with a fading batting-average, a seven-year-old car with leaky piston rings, or a bout with the Treasury Department when the Ides of April roll around. The composer is concerned about many things: Is his score really finished? How will it sound in actuality? Who is going to give the first performance? How is he ever going to extract the parts from the score? What chances of further performances exist? Who is going to take care of the material for him? Will a publisher become interested in the work?

What hope is there for such a tormented mind? He cannot change his batting stance to pick up his average, trade his car for a long, chromy 1957 model, or make a loan with his neighborhood bank to tide him over the perils of mid-April.

The well-established composer has his feet on somewhat firmer ground, for he has definite rapport with the publishing fraternity and with conductors who have aided him in his establishment. Yet he, too, has the same doubts and problems as his less-recognized brother.

It is at times like this that many composers turn to The Edwin A. Fleisher Music Collection of The

*Theodore A. Seder is Curator of the famous Edwin A. Fleisher Music Collection and himself a versatile musician. He has played French horn in several of our leading symphony orchestras, with teaching experience at the University of Pennsylvania, Ogontz Jr. College and Princeton, where he also assisted in building the university pipe organ.*

Free Library of Philadelphia for aid and encouragement. This collection with the long name is devoted to a philosophy described by a simple, two-syllable word, SERVICE. While some of the questions listed above are answerable only by the composer himself, others fall into the province of the Fleisher Collection. The composer must decide if his score is really complete, although for some this is never resolved (to judge by the endless revisions that take place). Comparatively few composers know how their music actually will sound in performance, as is shown by these last minute alterations when a work is in rehearsal. The question of first performance of a new work, however, is one that can be answered, in part, by the composer and, in part, by the Fleisher Collection. Upon occasion, conductors will inquire about recent acquisitions to the Collection, with the happy result at times that a work will receive a hearing that might not have taken place otherwise.

Assuming that such a performance has been scheduled, the harassed composer may be faced with the unenviable chore of preparing the parts from the score. This is slow, tedious work, interfering with more creative interests that the composer might have at the time. Such extraction of parts may be delegated to the professional copyists, but to the lesser-known composer the costs of doing so make his performance a money-losing enterprise. Here is where the Fleisher Collection has made concrete contributions in the past. On many occasions it has completed the extraction of parts without any cost to the composer. While the completion of the parts is actually the responsibility of the composer, the

Collection, with its small, overworked staff, tries to be of service where possible and with certain arbitrary conditions to be met. This work is done when there is a first performance in the offing which could not take place unless a set of parts was made ready. Equally important to the Collection is the hope that the work will not become the property of a publisher, because, under the Conditions of Loan under which the Collection operates, no work circulates from the library when it is commercially available elsewhere. The belief of the Collection is that if a publisher wants a work for his catalog, it is his responsibility to prepare the parts himself or to have them prepared by some other means.

After the work has been prepared for a performance, and has been played, there is an unofficial, mysterious network of information that passes upon the quality of the composition. Other orchestras may indicate their interest in performing the same work, so that at times there seems to be a regular cycle of performances of a specific piece. Here the Fleisher Collection serves by housing and circulating the material, all without charge to the composer

*(Continued on page 54)*



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### **STEINWAY & SONS**

# Military Bands of History

KENNETH BERGER

(© 1957 by the Berger Band)



**A**LTHOUGH there are numerous allusions to what might be considered military music in ancient histories, stories of battles of old, and in the Bible, the military band can trace its history back no further than the 18th century. Some authorities still date the birth of the band from the Crusades, but there is no proof of martial instruments being used in organized band groupings at that time.

Germany was the first western nation to fully recognize the value of the military band. The great soldier and statesman, Frederick the Great, King of Prussia (1740-1785) was responsible for the establishment of military bands which became models to be copied in France and then England, and finally in America. It was the musical directors of Frederick who devised this new source of military music which soon became the pride of those regiments which were able to afford the luxury of a band, for it must be remembered that the privilege of having a band was first granted to those few regiments whose officers were noblemen, and these officers paid for all bandmen's salaries, as well as music, uniforms and equipment, out of their own pockets.

The bands of Frederick the Great in 1763 consisted of 2 oboes, 2

clarinets, 2 horns and 2 bassoons, the combination which was known as *Harmonie Musik*. Beethoven, among many other notable composers, wrote for this group. The German army was supplied with its military musicians by a guild known as the "Royal Trumpeters and Army Kettledrummers"—an organization of ancient origin.

## Famous Paris Band

Captain Sarette of the French army organized a band of forty-five members during the French Revolution; this group later became the faculty and nucleus for the famous Paris Conservatory of Music. In 1838, Wilhelm Wieprecht (1802-1872) the distinguished German musician, was appointed music director of the Prussian Guards and because of his ideas and influence the German bands attained even higher status and world renown with their refinements in instrumentation and repertoire.

In 1852 a pamphlet by Albert Perin, *The Organization of Military Bands*, started quite a stir in all of the military band circles of Europe, and again reminded everyone of the great variance of bands and band music in the world. This pamphlet was translated into English and Italian, and although practically unknown today was responsible for much thinking and many improvements of military bands. It strongly supported Adolphe Sax's theories of instrumentation and again brought him into prominence in the band field of France, following some political setbacks in attempting to reform French bands.

In Paris in the year 1867 military

music received an international boost with a band contest. Entrants in the contest represented Germany, France, Austria, Bavaria, Russia, Holland, Baden, Belgium and Spain. Unfortunately the results of the contest were more political than musical. Bands, in their early history particularly, had the unhappy experience of being a political rather than an artistic matter.

America naturally inherited its military music from England. In 1762 the first British military band, that of the Royal Artillery, was founded,—this first band being composed of four German nationals. Soon the band was augmented to the usual octet of instruments, and they were all required to double on some stringed or other instrument. The greatest progress in military music in England commences with the founding in 1857 of Kneller Hall (officially known as the Royal Military School of Music), the famous English military music school. Its effect was soon noticeable in obtaining a more uniform instrumentation for British bands, better trained bandmasters and more efficient and more musically sounding bands. The school has a most distinguished and unbroken history from its founding to the present, and it is an unfortunate fact that a hundred years after the founding of Kneller Hall we in America still have no comparable school for military music.

The earliest known band concerts in the United States were in 1767,

(Continued on page 76)

Kenneth Berger is conductor of the professional Berger Band of Evansville, Indiana, and author of such books as "Bandmen", "Band Discography", "Band Bibliography" and "Band Music Guide". A Band Wagon Record, played by the Berger Band under his direction, has recently been released, containing "The Marching Saints", "Blues and Boogie", "Band of the Land" and "The Big Top."





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Alexander M. Harley has been "Mr. Music" at Maine since 1931. He is also known as the founder and president of Modern Music Masters, national music honor society.



# The Accordion in Public Schools

F. ARDEN BURT

I WAS brought up and educated to discredit such instruments as mandolins, guitars, ocarinas, piano accordions, etc. I felt it was my duty to build a well balanced orchestra and band, and so sought out only the really talented students. Through the years my philosophy has changed considerably. One year I had a class of eighth-graders, who rebelled against any type of music until I organized them into an ocarina ensemble. I found then that they would accept other phases of music and a confused group of teen-agers turned into an ensemble that I looked forward to meeting.

Here in Levittown, every fourth

---

*The author of this factual report is the Supervisor of Music in District 5, Levittown, New York. He is an experienced teacher of various musical instruments, with particular success in the recreational, "pre-band" type of activity. His son is also a teacher of the accordion and conductor of prize-winning accordion bands.*

grade pupil learns to play a pre-band-orchestra instrument, the tonette. After ten weeks on this instrument, the best ones change to band and orchestra instruments. About one-third of the children convert to the advanced program.

## Accordion Beginners

Since our tonette program terminates just before the Christmas holidays, we have the new crop of instrumental students ready to start in January. We began our piano accordion program in February; thus we did not affect the regular program in any way. It is also logical to assume that we did not have the most talented children on the piano accordion. A group of thirty children studied for ten weeks on the regular 12-bass training accordion. They received one class lesson per week, six in a class, 30 minutes' duration, plus one ensemble rehearsal of one hour per week.

At the end of ten weeks on the 12-bass training instrument, a recital was held, with each child performing a solo, and the entire group played several numbers as an ensemble. About half of the students converted to 120-bass instruments, and at this time other children who had been studying outside of school were invited to join the group.

This school year the group has enjoyed a great deal of publicity. At this writing eleven of the children are 10 years old and the same number are 11 years old. They have quite a repertoire and their musical artistry has amazed music educators not acquainted with the possibilities of the piano accordion. Their most outstanding performances this year have been on the CBS telecast *Let's Take a Trip* (94 stations), New York State Musical Festival and the American Accordionists Association Competition in New York City's Central Park, on the Mall. ►►►



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# Music, a Recreation for Life

JOSEPHINE K. R. DAVIS

RECREATION may be defined as an activity of the body, mind, or spirit, or all three, refreshing to the point of re-creating the physical, mental and spiritual make-up of the human being; and it is recreation brought about by music which is to be considered here,—music with work, music with sports, music with the dance and with poetry, and, last but not least, music for its own sake. Recreation may be likened to a prism, each side having a different aspect, sparkling with its own particular values, but presenting a beautiful whole.

All that it is possible to learn from history, archeology and ethnology points to the conclusion that in pre-historic and ancient days the dance and poetry were always accompanied by music. The poet was also the musician, whereas the dancer had his "orchestra," sometimes of men, sometimes an individual, depending on the time, the nationality and the occasion. But the point is that Man used them together from earliest times, as signals, as recreation, as art, finally developing a scientific aspect as well; and today, song, dance, sports and some spoken poetry and prose are accompanied by music.

Of all the hours laid in our hands, generally an average of from one to four is available for recreation each day. Listening to the radio; television, the motion picture and the theatre; reading; concerts;—each



takes that much time easily, to say nothing of Bridge, Scrabble, sports, informal singing and playing musical instruments. And, interestingly enough, a glance at the recently scheduled entertainments of a large country hotel showed that out of twelve events six were either entirely musical or were accompanied by music. One of the six "specials" was a concert by a famous violinist at a near-by school; two were chamber music, in the hotel; one was a "cook-out," including "sugar on the snow," with music and square dancing; one, skating to music; and, lastly, dancing in the ballroom. There was music of some sort every evening in the drawing-room, including one program of "Appreciation," and the Sunday night hymn-sing!

In this day of shortening work hours, recreation needs to be a *chosen* activity, rather than one indulged in just because it lies at hand, and, fortunately, where music is concerned, there are numerous ways of combining it with different activities.

First, there is the passive sort, in which we are not really listening to the music but just letting it flow around us as a musical "bath" while we busy ourselves with utterly unmusical activities. The ear delights in the sounds; the head nods; the toes tap; the body sways; and a sense of well-being releases energy previously cramped by tension.

Secondly, there is active, positive listening, as in dancing, rhythmic exercises, skating and swimming to music, and reading aloud with musical accompaniment. Motions and words must synchronize with the rhythms and fit the form of the music and vice-versa. And if you have ever experienced the strange deadness of a dance without music, you know that music's importance to the dance can hardly be exaggerated. Even the most graceful skating loses half its charm without it; and the effort of swimming and marching is lightened when done with music. Then consider the "helping" or work songs. There are lullabies of the mother or the nurse, relaxing to *her* as well as to the baby. There are sea chanties; shepherds' songs and dances, spinning songs (not only folk music but by Schubert, Mendelssohn, Wagner); foresters' songs; railroad-ing songs; funeral and wedding marches; battle music; and, except for the few who "hate music," it lightens the burden. Sometimes these helping songs are sung in chorus; sometimes they are sung responsorially by one solo voice or instrument answered by a chorus; or two groups singing to each other; all giving accent to certain parts of the music, to give a lift or a pull where needed, or a sparkle to deadly monotony. St. Francis of Assisi, of the 12th Century,

(Continued on page 60)

*Josephine Davis (in private life Mrs. A. E. Davis, of Northfield, Mass.) has served successfully as a librarian, teacher, singer and pianist, following early instruction in New York and elsewhere and advanced study with Thomas Tapper at the historic Institute of Applied Arts. She is a frequent contributor to MUSIC JOURNAL.*





## Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

These are days for tapping an inner source, for happiness truly springs from within us.

This year nearly three million children between the ages of 7 and 15 will spend too many idle, insecure hours. But these and millions more could know the joys of frequent laughter...if every mother knew how to do more fully what she so earnestly longs to do: teach her child how to live happily. For though idleness breeds unrest, to be occupied at even the simplest task can exhilarate the body and set the restless mind at peace.

Here is one suggestion for keeping happily busy—one which 27 million children and grownups are already following. They play musical instruments. Over half of them, 19 million, like the piano best with its wide range of beautiful, tonal harmonies.

If you would give your child a recess from idleness, an escape from the unhappiness of being a "do-nothing"...if you would enrich the solitary hours and stimulate the surge of happiness that comes from within, we invite you to learn of the joys of music...we invite you to write for our free booklet, "The Parents' Primer."

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# A Library Experiments with Music

MARTHA PEARMAN and  
ELIZABETH WELLER

**M**USIC in the library? Why not? Every day the strains of *Bugler's Holiday* or *Tales from the Vienna Woods* blend into the *Lusty Land* of Tennessee Ernie Ford and the *Glenn Miller Story*. And is our new, blonde Hi-Fi record-player appreciated by our students? Indeed, yes. Requests for certain records are as standard as the circulation of books. One request for "bop" was answered with some "pop" by the Boston Pops Symphony. Satisfaction guaranteed. As time goes on, "new" favorites like Chopin's *Military Polonaise* and Debussy's *Clair de Lune* show up on the library hit parade.

Student problems relax with music even though the music is not the usual steady diet of Elvis Presley. Students themselves say they can think and study much better in this home-like atmosphere. It is interesting to note that the usual restlessness of boredom does not show up in aimless wandering about the library or in idle socializing. Teachers in our school and many visiting teachers have remarked about the wholesome attitudes.

We decided to get specific reactions to some of the new recordings we had selected, so a ninth grade music class wrote their impressions of several of them. Results:

## John Henry (Tennessee Ernie)

*Donna*—The music itself is very rhythmic. It has a very different

lyric. It is a change from all the "rock and roll" music. It tells a story instead of a lot of jumbled up words. I like Ernie Ford as a singer, also, because he has mastered a certain pattern of rhythmic singing.

*David*—I thought the clanging in the background helped to produce atmosphere for the record.

*John*—I liked it because of the instrumentation.

*Mary*—I like his deep voice. I like the pounding in the background.

*Nancy*—It doesn't have too many instruments. The story of the song can be heard.

## Dwight D. Eisenhower March

*Carol*—I like this piece—the music itself says "Dwight D. Eisenhower." I also heard bits of *Hail to the Chief*.



*Ray*—Very inspiring.

*John*—I liked it because of the dynamics.

*Nancy*—I like the tuba. It would be too fast to march to.

*Mary*—I do not like it too well because I do not like marches too well.

*Susan*—I like the music, proud and majestic.

*Lee*—The only thing I liked about it was the drums.

*David*—I like marches. This one is very good. Good flute and piccolo parts.

## In That Great Gettin' Up Mornin' (Belafonte)

*Evelyn*—I like the words to it.

*Shirley*—I like the rhythm best. The chorus blends very well. The percussion instruments sound nice.

*David*—Solo part seemed tuneless. Chorus better.

*Bruce*—I liked the drums in the background very much, I also liked the singer.

## Flying Down To Rio (Glenn Miller)

*Susan*—Um! I love the rhythm in the background. Something dark and mysterious about it.

## Fiddle Faddle (Boston Pops)

*Nancy*—It's pretty but tiring. Once in a while, yes, all the time, no.

*Susan*—It reminds me of music on television's *Cartoon Theater*. It's too much like kid's music. I don't like it as much as the others.

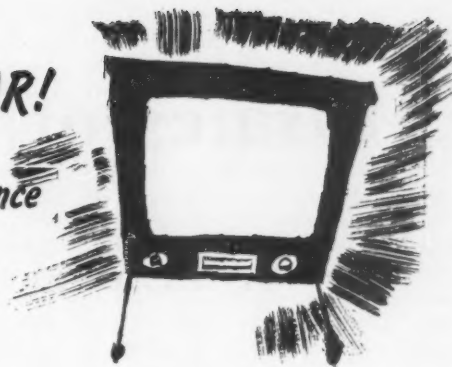
*Carol*—I don't like the idea of using a string choir for jazz. But I do like the *pizzicato* part.

(Continued on page 51)

Martha Pearman is Vocal Supervisor and Elizabeth Weller Librarian in the Laboratory School of Indiana State Teachers College. This is a factual report of the reactions of ninth-graders to music of all kinds.

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# Mosaics of the Music Masters

## VIVA FAYE RICHARDSON

HAVE you ever visited the Cathedral of the Pines in Rindge, New Hampshire? Then you remember the impressive altar, inlaid with precious stones contributed by famous people from all over the world. And perhaps you too were reminded of a certain analogy to our profession of music-teaching.

For I like to think of our methods as altar-mosaics, composites that they are of rare bits of material from many sources, as through the years they have been blended and appropriated to our individual patterns in the high calling of our work.

Won't you join me now on a little pilgrimage to my own altar, while we pay tribute to the great masters of the piano, whose maxims and precepts are so firmly implanted in its mosaic?

Here is Liszt, one of the most brilliant virtuosos of all time, as we came to know him through his exponent, Edwin Klahr, of the New England Conservatory of Music. His great maxim was "Think!" And some of his devices to make us do it seemed fantastic at the time, but they worked!

One of Liszt's principles was the famous psychological trick of "going to extremes." When an accompaniment has been too loud, purposely go to the other extreme of making it too soft! After a few such repetitions one arrives amazingly at the "happy medium." (How effective this is, for instance, in Mendelssohn's

*Song Without Words, No. 11*)

Isidor Philipp, long famous as head of the piano department of the Paris Conservatoire, comes now with his great technical maxim: "Make it harder than it really is, after which the thing itself shall indeed seem like child's play!" To this end, he invented exercises almost miraculous in their effect, such as the following:

1) "Hold down all possible notes in one position!" How his face lit up with pleasure one day in class when a young man appealed to him for help in a difficult passage! Philipp quietly suggested this exercise, and the result in dexterity was so electrifying the whole class laughed aloud!

2) "Play every two notes twice!" "You may think I'm crazy," said his excellent disciple, Felix Fox, "but do it!" My pupils and I have been doing it ever since!

3) "Practice in rhythms!"

### For Strong Fingers

"Practice slowly, pressing each key down to the bottom of the key-bed with a full, round, even tone!" "Everything we want, even a *pianissimo* tone, stems from a strong finger." "Daily practice should be the rule. A keen instinct and intelligence do not suffice. One can perfect oneself only by regulated work." Yes, Philipp was a genius in helping the fingers!

What would we do in any mosaic without Leschetizky, one of the greatest teachers the world ever knew! In a nutshell, this was his technical gospel: "Fingers like steel; wrist like a feather!" He advocated the daily exercise, to be done away from the piano, of moving the wrist very slowly up and down as



—Photo © DeKane

far as it would go in either direction, testing the fingers with little pats from the other hand to be sure they resisted slight pressure.

"High touch and a curved finger in practicing slow scales. Close touch everywhere else."

"When chords are of an expressive nature, make a little gradual downward motion of the wrist on each; but when they are energetic, push!"

Now for the music itself! "First of all, our playing must be accurate, then beautiful, then effective!" Leschetizky pointed out that it was in this last stage that the personality of the player enters into the performance.

"If you have to choose between notes and spirit, choose spirit!"

"No art without life! No life without art!"

Perhaps you know Leschetizky's famous recommendation for the psychological approach to a recital "if we are to distinguish ourselves!" "We must either think, 'What do I care about these people? Just so many cabbage-heads!' Or else we must think, 'I love them all so much it doesn't make any difference how I play!'" (My pupils chose *loving*, and it worked!)

I shall always appreciate the thorough Leschetizky training as given

*Viva Faye Richardson has been a successful teacher of the pianoforte for more than forty years, at the Northfield School for Girls, the Illinois Conservatory of Music and Mount Holyoke College, in addition to considerable private instruction. Her own studies have been with the great masters, many of whom she quotes at first hand.*



me by his inimitable exponent, Heinrich Gebhard. Let me speak especially of his shading and pedaling.

Perhaps the excellence of his tone-coloring may be summed up in his admonition to "Exaggerate effects in order to get them over the foot-lights!" and in his exemplification of the famous Leschetizky illustration of "brilliance."

"What is brilliant scenery?" Leschetizky once asked, as he drew a huge sketch of the Matterhorn, surrounded by less lofty heights; and then, in contrast, a perfectly even range of mountains. Of course the answer was obvious. And so it should be in music. "The really brilliant performance is not the one which is just everlastingly *forte* from beginning to end. True brilliance points up the mountain-peaks!"

"Important determining factors in pedaling are *register, tone and tempo*." We change pedal oftener in slow tempos than in fast.

"Music is the most beautiful of all arts. It should make something beautiful, too, of our lives," said the late Ernest Hutcheson, in introducing us to one of his courses. Then he continued with "Great Elements of Interpretation."

The first of these is *Phrasing*, "a group of notes put together by Love."

Mr. Hutcheson claimed that no one can really play a phrase beautifully unless he has a feeling for it.

And this is true of *Tone*, another element of interpretation. "You insult our imaginations with such an obvious tone," I heard him say to a distinguished pianist. What a difference, too, in *forte* passages! "One piece will call for somber *fortes*, another broad, another gay!"

"Technique is often so beautiful that it becomes a part of interpretation." (How true this was of Lhevinne!) "It's the technique that limits the interpretation that annoys us." "Our tools must be kept sharp and keen." "If we refuse to till the soil, we shall not be able to grow such beautiful flowers, that's all."

And *Rhythm*! "Without an innate sense of it we would perish." "Perfect rhythm is not enough. It must live!"

*Pedaling* with Mr. Hutcheson often received unique treatment, as at the end of a Nocturne, for in-

stance, when he sometimes overlapped a bit, in a *Legatissimo* effect, delaying the resolution of the phrase.

Many miscellaneous quotations have found their way into my mosaic!

"We must be our best selves in music!" Beethoven, they say, was extremely disagreeable, but his unpleasantness stayed out of his work. He gave his best to that.

"And we must be our best *trained* selves!" (Stravinsky said, "It is only when discipline is imposed that imagination in art begins to function. Undisciplined imagination produces not art, but nonsense.")

"A gift is an obligation,—an obligation to develop and an obligation to share."

"Our audience is our final teacher."

"If you don't enjoy your own music, how can you expect others to like it?"

"As long as you say you can't, you can't. If you think you can, it is possible."

"Any bad habit can be broken in three days, provided that during this period you don't once go back to the old way."

The late Harold Bauer naturally follows Ernest Hutcheson, both having been contemporary, outstanding teachers of New York. What an inspiration he was! And how well he demonstrated in his own sympathetic listening the truth of his statement: "Fifty percent of our success depends upon our audience!"

He used to bring to class a little

keyboard to illustrate the fact that the piano has a fourfold means of percussion: (1) The sound of the finger hitting the key; (2) The sound of the hammer hitting the string; (3) The sound of the key hitting the key-bed; (4) The vibration of the string. We should point up this knowledge, when striving for clean articulation.

"Certain things have to be worked out mechanically with the patience of putting together a mosaic," he said. "Glibness is never helpful." He cited the instance of Paderewski, who, in not possessing it, innately had an advantage. Bauer asked him, "Master, why do you work on the bass like that? No one will hear it." Paderewski's answer was "I do it for my own satisfaction."

*Phrasing* received delightfully original treatment in the hands of Bauer. "But I get so out of breath listening to that," he said to a student in class. "Please give me a chance to breathe, as would a singer!" "If the phrase is tranquil, it takes a deep breath, going out slowly. When you want a long line, then divest it of any exaggeration; make it calm and the breath will go out gradually!"

"The tempo in *Rubato*," said Mr. Bauer, "should be only a slight deviation from the normal. 'Out of the law ye shall be free.'"

Modulation seemed to him to be at the root of so-called *expression*. "Life itself seems to stop and something external transports us to another locality." "Going into another key is like getting up and entering another room. It takes exertion." He demonstrated this in class with the Brahms E-flat Rhapsody. "Wave a flag! Then go out in the corridor! Go up on the roof! Bounce down into the cellar!" (All this for changes of key.) "While in C major, hold up your head!" "Put a frown on a minor chord!" "Dissonances attract accents."

Harold Bauer urged us always to characterize a piece before we played it, and having done so, to "let nothing in the heavens above, or in the waters beneath swerve us from that characterization!" "If we can make people feel that we could never be persuaded to do it any other way, then it is artistic."

"A performance is ninety percent a success if the player gives the im-

(Continued on page 79)

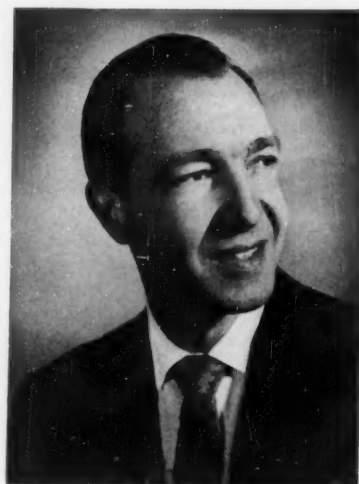


Franz Liszt

—Sketch by Richard Loederer

# Do Singers Qualify as Musicians?

JACK BEST



OF performers in professional music there are, according to general opinion, two classifications: singers and musicians. As a singer, I had to admit belonging in the first of these two groups, but felt deeply chagrined that I could not claim the right also to be dubbed "musician;" but by usage a "musician" is an instrumentalist and, therefore, by inference, a singer lacks any qualities of musicianship.

After some eighteen years in the profession I still feel the original sting of the implication but can readily understand why such a distinction exists, for, among singers, a person of even competent musicianship is a rare bird indeed. How has it come about, this deplorably low standard of musicianly qualities in the singer?

First, the great majority of aspiring singers enter the field tentatively (to "give it a fling for a year or so"), with none of the dedication that exists in other professions, nor even the long range plans or interest of the business or commercial applicant. Too many young people win a degree in Music Education, with the intent to use it only if they fail in their brief try to make a success of a performance career, with the unfortunate result that they don't really qualify for the exercise of that degree nor adequately develop as performers.

Secondly, the young singer who bases his years of study on the possession of a "lovely voice" is just as prepared to use it professionally as

is the curator of a museum who treasures among his prizes a "lovely Strad". The mere possession of a fine instrument does not make the owner a fine performer on that instrument.

Beginning study at an early age, the student needs advice, training, encouragement. These duties most naturally fall chiefly upon the voice teacher. The budding instrumentalist learns musicianship as a fundamental part of the study of his instrument; the singer learns to "produce" a tone; the instrumentalist learns to read; the singer learns his songs by rote; the instrumentalist learns key signatures, metric markings, time values, transpositions, in short, how to interpret the language of the musical page; the singer remains illiterate; the instrumentalist covers a vast literature of music, the singer studies and learns some five songs a year.

## Classifying Voices

Voice classification seems to prove, in many cases, the chief stumbling-block and, in others, the principal fanatical concern of teachers of voice. Such classification in young, beginning students is difficult and even ridiculous. The voice is after all undeveloped, unsettled. What does it matter now that ten years hence this voice will (presumably) click into place and fit nicely into one of the neat pigeon-holes of voice types? Teach the person, train the person, lead and direct the person, not the voice.

There is no more pitiable sight and sound than the young coloratura (she does sound as though she might become a coloratura, for the voice is young, light in timbre, high in range and moderately flex-

ible) singing *Caro Nome* in bad Italian, with only a perfunctory instruction in phonetic pronunciation, often acquired from a teacher whose linguistic abilities were similarly acquired, a sketchy knowledge of the general lyric content, a voice too young and an emotional personality too immature to handle the musical task. She has spent three months at her once-a-week lesson trying to grasp an over-all subject, the individual components of which are beyond her present level of ability and comprehension.

The student may receive many a correction in his pronunciation in a foreign-language song, but how often does the teacher pause to correct a mispronunciation of an English word? It is assumed that since we all speak English we can sing it. But to sing it intelligently, intelligibly and free from artificiality requires as much attention as does the learning of the proper notes on which those words are intoned. Why do voice teachers allow, even condone, such mayhem of a phrase as "ahnd thees ease mawy be-lahved" from the song of the same title if you can recognize it from this strange, ungainly phrase? The opera-in-English movement has a realistic goal, but English as it is too often sung would be no more understandable, and could be considerably more ludicrous, than the original tongue.

In the many voice lessons I have heard, and those in which I myself was the student, I have never heard

(Continued on page 68)

*The author of this controversial but stimulating article has served for some time as choral director for Fred Waring, also teaching and conducting at the summer workshop directed by Mr. Waring at Delaware Water Gap, Pennsylvania.*



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# Add "Flash" to Your Band!

EDWIN W. JONES

WHAT is "flash"? Webster defines it as a "quick, sudden feeling of brief duration."

The value of *flash* in the marching band? (1) It draws attention; (2) Adds interest; (3) Causes much public comment; (4) Builds pride within the group.

How to get flash? A. Secure discipline—first of all—by being firm and businesslike, especially in the early rehearsals. B. Start with simple physical movements and repeat them until the entire band responds with neatness. C. Plan each day's work and ask yourself at the end of drill: "Did I get most of my band to move briskly? If so, how can I get *all* of them to move quickly and precisely?"

*Precision* is an important part of "flash" in marching bands. It is secured by: 1. A mastery of timing; 2. Anticipation of execution; 3. Practice of fundamentals; 4. Actual demonstration of desired effect.

Flash is aided by *pride*. "Build pride in each band member," a recognized bandmaster told me, "by showing the band how to march erectly and proudly. Encourage them to hold their chests high, chins in, and swing the free arm (fingers lightly closed) in front of and slightly across the body."

We also look more military—and more "flashy"—if we wear band caps squarely on the head, forward and a bit down. Chin straps should be worn strictly as *chin* straps.

*The Drum Major.* The following are helpful characteristics of the drum major who pleases the crowd, his band director, and the members of his band: intelligence, sincerity, ambition, leadership. He constantly improves his execution of snappy movements, — thereby stimulating

each band member to beauty and grace of physical action.

*How about Twirlers?* Twirlers add the most flash (and appeal) when they (1) Are not too numerous; (2) are uniform in build; (3) look clean and wholesome; (4) are slender; (5) love life.

Urge your twirlers to be exuberant, smile joyously, polish their boots carefully, dress their hair tastefully, and get their effects out of simplicity and *uniform ensemble* action.

*Band Members Are Responsible.* Remind every band member that if he "sluffs off" in his marching, the flashy appearance of the band is immediately hurt. Tell him (for it's true) that when the major and twirlers have passed by, dozens of bystanders will get another thrill to see every bandmarcher looking like a West Point man, proclaiming pride, taste and perfection!

*Check Playing Positions.* Everyone gets an extra life when seeing instruments held proudly and *uniformly*, during the musical portions of your performance.

"We directors should not forget the value of the right type of movement and action if we are to stir the

blood of our onlookers," said a university bandmaster. "All drill movements, especially where change of direction is involved, should be of a 'square-corner' effect, rather jerky and brusque. Stress firmness, decision and a united response. . . . And see that your band looks straight to the front. That makes it look dignified,—*professional*."

*Color and Fit of Uniforms.* Most of the bright colors worn by bandmembers add flash and please audiences. However, *contrast* is also needed. Let the plainer color be the background and decorate it with the brilliant shade.

It is the director's responsibility to please his audiences with a flashy marching band. We can entertain, yes, even thrill watchers,—if we work at it. Many people lead rather drab lives. We can give them a bit of color and vividness, especially when, at the height of a flashy movement, there comes a burst of well-rehearsed, balanced, in-tune, inspiring music!

Then our "flash" will not be—as Webster said—"of brief duration." It will tend to live on in memory: something spectacular, yet seriously worth while. ►►►



—Photo by F. B. Grunzweig

The author of this article has won innumerable prizes and awards as a director of marching bands, particularly in the Southwest. He lives in Baxter Springs, Kansas, and teaches in Carterville, Missouri. Mr. Jones has been a frequent contributor to the columns of MUSIC JOURNAL.





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# New Aids to Music Education

LAWRENCE PERRY

**I**N these days of heavy schedules and large classes most of us music teachers are only faintly aware of the modern resources, mechanical and otherwise, that are available to us. We all use some of these resources, but few of us use any of them to the limit of their possibilities. Perhaps, if we did, our work would be more effective and it is possible that we could serve more people.

Take, for instance, the tape recorder. Most of us have been using this machine to record rehearsals and concerts, not only to obtain a record, but so that we could learn ways to improve our performance. Some of us have used the machine in classes of applied music for this same purpose and with good effect. Few of us, however, have gone so far as to install one of these machines in the library or a practice room, where a student can hear again and again the exercises used in his ear-training classes, the tunes and exercises he is to play on a new instrument or the particular part he is to sing in a choir. The harmonies that we want the harmony student to hear can be made available to him if we will only get around to organizing the material and have it recorded. This much and more we can do with one of our new resources, the tape recorder.

Many of us use the same illustrations semester after semester, taking valuable class time to write them on the black-board. How much better it would be to "run these off" on a spirit duplicator, reduce them to slides or use the opaque projector. This last-named machine is particularly useful in theory classes where it is necessary for students to examine each other's work. Simply place the student's work in the place provided and mirrors do the rest.

If you are tired of being a "disc

jockey" in your appreciation classes, install a "listening post" in the library, where students can plug in ear-phones and gradually digest the material to be learned. You will discover that the student body at large will use this service, and it might be well to make available some of the new self-contained appreciation records created by Leonard Bernstein and others.

Hi-fi equipment has been installed in many school auditoriums where weekly concerts of recorded music are given. More and more of these auditoriums contain a modern electronic organ, used not only for assemblies and concerts but for organ study. Incidentally, a well known organ manufacturer in New York is producing electric reed organs ranging in price from eighty to a thousand dollars. The least expensive of these will make any room into a music-room, since they are easily portable. The larger instruments can substitute for the more expensive electronic organs in smaller auditoriums and will sustain and enrich the small orchestra.

The electric piano, with its ear-phones, used so widely in piano classes, can be folded into an easily portable case. You can now have a piano wherever you want it. Several of these can be used to convert a regular class-room into the equivalent

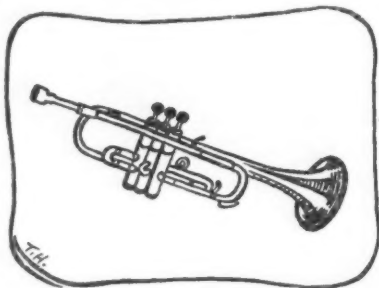
of several practice-rooms.

The chord-organ has been used effectively by students seeking to learn to hear chord background. It is not necessary to build the chord, but only to press a button. Serving the same purpose but at low cost is the Autoharp, so widely used in grade schools.

Among the modern resources to be recognized and used are many new publications which though simple in their approach are really quite sophisticated in their content. Consider the new books for the adult beginner on the piano, fundamentals of music for grade school teachers, new choral books which can be sung with several combinations of voices, teaching people to read and sing in harmony, the orchestra "combo" books which can be played with any combination of instruments and the many pamphlets and work-books in theory, some of which use both academic and popular song terminology.

Last but not least, let us make use of the new scholarship in music and education. Doctoral dissertations are being circulated between universities more and more through the miracle of micro-film. Remember, too, that often the best source of information concerning a composition and its composer is now to be found on the jacket of a record.

The foregoing mentions only some of the modern resources available to us. Before closed-circuit television takes over our duties, perhaps we should make use of the materials that at least require personal supervision. ▶▶▶



*Dr. Perry is Assistant Professor of Education at Hunter College, New York, and has been an active teacher and executive at the Juilliard School of Music. He is well known as a composer, conductor and arranger. Recently he joined the staff of MUSIC JOURNAL as Associate Editor.*

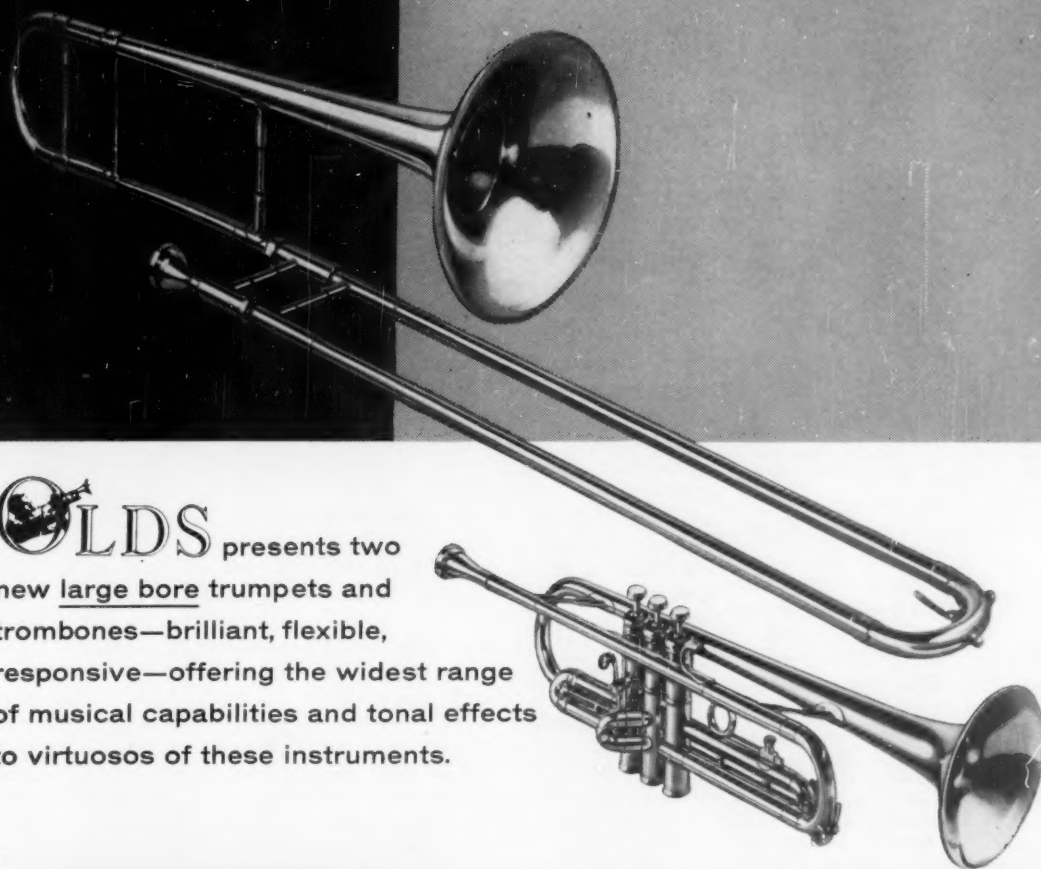
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# "Music in the Air?"

BEN GROSS

THE channels of television abound in quiz and variety shows, comedy, drama and political discussions. Rock 'n' roll and Tin Pan Alley ditties flood the turbulent airwaves. Occasionally, numbers from current and past musical comedies and operettas are heard. Dinah Shore, Patti Page, Georgia Gibbs, Frank Sinatra, Perry Como, Elvis Presley and others of their opulent tribe reap their golden harvests. Lawrence Welk, playing in his sweet "cornball" style, and such jazz artists as Duke Ellington and Louis Armstrong add lush sums to their bank accounts.

But what of operatic and symphonic performances? What of recitals by great instrumentalists and vocalists of the concert world? There are fewer of these on television than Giant rooters in Brooklyn.

Not that one bewails the popularity of "popular" music. It is today, as it has always been, a strident or sentimental voice of the times. And among its practitioners are many who, within their limits, are artists.

Also, it comes as no surprise that the public should respond more to the lures of Tin Pan Alley than to the charms of Beethoven and Brahms. Hamburgers have always been better sellers than *fillet mignon*.

It is true, of course, that the American airwaves are not entirely devoid of serious music offerings.

*Ben Gross, veteran TV and radio editor of the New York DAILY NEWS, here supplies a factual supplement to the outspoken article which he has contributed to our 1957 ANNUAL, pointing out the musical shortcomings of America's most important media of communication, entertainment and education. It is hoped that our readers will follow the suggestion contained in his final sentence.*



Radio has most of these, and so far only NBC has made a noteworthy effort to give opera fans a break via its television network. Its company of young and talented singers has some remarkable achievements to its credit.

Presenting old and new works in English, this group, under the direction of Samuel Chotzinoff, has succeeded admirably in adapting opera to the intimate medium of TV. As a result, there are tens of thousands of new devotees of the lyric drama in this country today.

During 1957-58, NBC will telecast five productions, starting with Francis Poulenc's *Dialogues of the Carmelites*, Sunday, Dec. 8. Other operas on the schedule are Gian Carlo Menotti's *Amahl and the Night Visitors*, Verdi's *Rigoletto* and Wagner's *Meistersinger* in two parts. So it seems that the forthcoming ninth season of this NBC troupe will be a most fruitful one.

Also scheduled by this network

during the coming months are several *Omnibus* shows devoted to the classics and at least two *Festival of Music* spectacles, with some of the world's foremost concert artists.

Certainly, this is a respectable list of attractions. But broadcasting-industry-wise it is still far too limited. For glancing at the published plans of the other TV networks,—ABC and CBS—you will fail to find, so far, a single operatic or symphony item on this season's schedules.

And yet, can there be any doubt that there is a growing, surging love of opera, symphonic and chamber music in this country? The continued success of the Saturday afternoon broadcasts of the Metropolitan Opera over ABC-Radio provides evidence of this. Now entering their 27th year, these airings have had such a profound effect on the musical culture of the United States that a bulky volume would be required to give the full report.

Considering this item alone, ABC-Radio is contributing richly to music in America. But what of this company's television network? For 1957-58 it does not promise us even one "serious" music program. Its nearest approach to one is the veteran *Voice of Firestone* series, which on Sept. 9 begins its 28th year on the air.

As in former seasons, celebrated concert and operatic performers will be presented with Howard Barlow's excellent orchestra. But it should be mentioned that this program, which has always been devoted to the "popular classics," will hereafter place greater emphasis on the "lighter" types of music. That's what the publicity release says. No more "heavy" stuff! The listener might not like it.

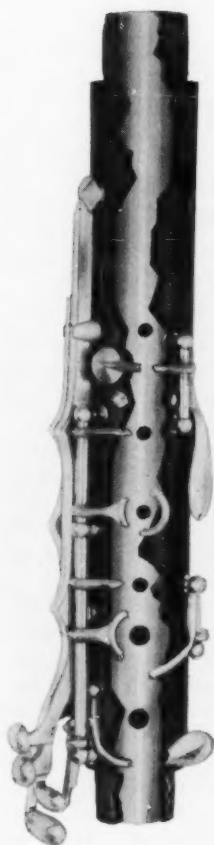
ABC-TV will also offer, starting Oct. 18, Patrice Munsel, Met star, in her own weekly series, the first operatic songbird so honored. This is progress, you say. But will Patrice be heard in some of the arias which made her famous? Well, the press release informs us that "the program will go light on classical music and concentrate on Broadway and popular songs, with emphasis on comedy and dancing."

Such is the trend. An operatic singer who has made her reputation in masterworks must not do "long-hair" numbers on TV. Rather she must devote her art to songs which

(Continued on page 53)



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# Showmanship for the College Choir

MARGARET McDONALD

MERE singing, however melodious and harmonious, is not enough to achieve success for a college choir, especially if the organization is ambitious in the direction of public performances. Dr. A. C. Voran, veteran director of the Centenary College Choir, attributes the success of his songsters to a combination of visual appeal, proper diet, intensive rehearsals and that intangible something he terms "choir spirit".

"People want to see a pretty picture as well as hear good voices," Voran believes. "Therefore, we never dress the Centenary College Choir in robes. We think colorful and flattering costumes enhance the choir's appearance. Even for concerts of sacred music, presented in churches, the girls wear simple black crepe dresses and the boys dark business suits."

The Centenary Choir boasts a wardrobe valued at well over \$10,000, but Voran considers the money well spent. Costumes for the feminine members include flowing gowns of rose-hued nylon tulle, pale blue brocade dresses faintly reminiscent of the styles of the ante-bellum South and bouffant mint-green nylon gowns fashioned with sweetheart necklines and draped bodices. The male members of the choir also have a variety of costumes, ranging from maroon cutaways with striped trousers to summer tuxedos.

These costumes are transported to concert sites in specially designed wardrobe trunks, clearly labelled with the choir identification. Since

the trunks are of a size which permits full-length hanging of the skirts, dressing for a concert involves merely shaking out the gowns to restore their fluffy appearance. Costumes for the men are packed with even greater ease, and wrinkles are reduced to an absolute minimum.

"Each choir member is charged with a specific task on all road trips," Voran explains. "One takes care of the travel iron and last-minute pressings, if they should prove necessary. Another fastens the choir identification signs to the sides of the chartered bus in which the choir travels. someone else checks off all baggage as it is placed aboard, and still another may be assigned the task of seeing that the medical kit is well stocked and readily available."

Actually, even routine ailments are remarkably few for choir members. To discourage his young singers from munching on candy bars and other indigestibles on road trips, Voran always has a large box of apples

on the bus. When the singers are hungry, they reach for a piece of fruit rather than foods which are hard on singers' throats. The director has placed such stress on the importance of the apples to the general physical well-being of his singers that the choir is often referred to as "the Centenary College Apple-Chompers".

"Good singing comes from healthy, well-tuned bodies," the choir director declares. "My singers are taught to get plenty of sleep, to go in for healthful outdoor recreation and to eat sensible, well-balanced meals."

This emphasis on health has paid off for the choir on two month-long tours of the Far East, when even unreliable drinking-water and unfamiliar foods failed to produce anything more serious than a minor stomach upset or two,—and this despite the fact that some of the concerts were presented in driving rains and knee-deep mud at American troop encampments in Japan, Korea and Okinawa. The choir travelled by plane, jeep, truck and bus over bumpy, pitted roads, where dust was sometimes so thick that surgical masks had to be worn.

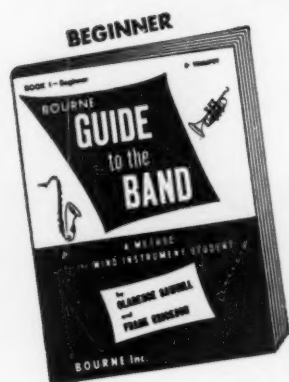
In addition to its foreign trips, the choir makes a mid-semester tour of Louisiana, East Texas and Arkansas each year and presents scores of concerts in small towns adjacent to its home base, Shreveport, La. Two of the male members serve as advance men on all such trips and drive the equipment truck ahead to the concert site. They make all contacts with concert sponsors, erect the risers for the performance, supervise lighting and don their costumes in time to join their fellow-singers on

(Continued on page 58)



Margaret McDonald has served on various newspapers, including the Shreveport Times, winning a number of national and state prizes for her work. She is also a magazine writer of note in the fields of music and art.

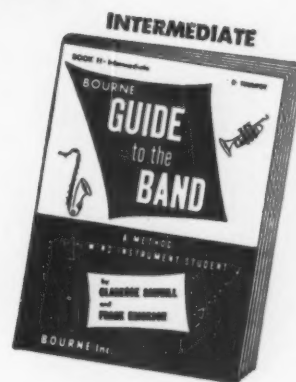
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## GUIDE TO THE BAND

by

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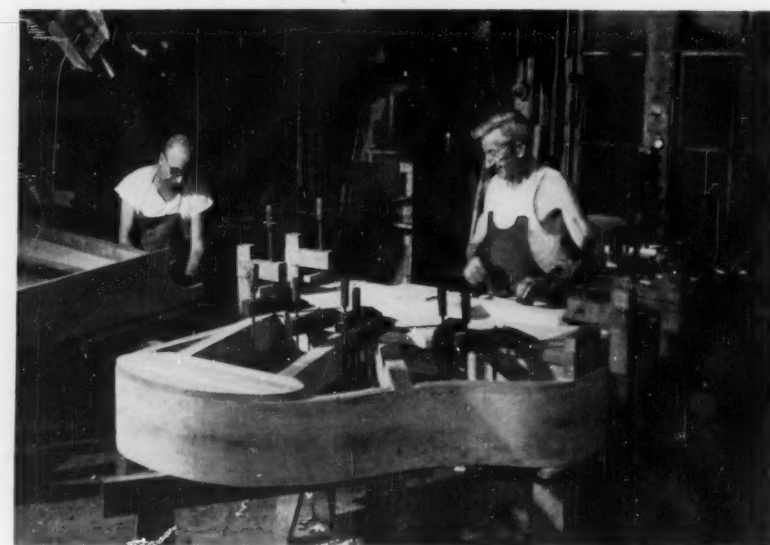
# The Story Behind the Piano

AUBREY B. HAINES

THE music-lover who today thrills to a Beethoven sonata at the hands of a Horowitz or a Rubinstein has come to take the piano for granted. But history testifies that this was not always so. When pianos were first made, they were the occasion for elaborate celebrations.

The first true ancestor of the modern piano was born in Padua, Italy, in the mind of Bartolomeo Cristofori about 250 years ago. The purchase of a piano in the eighteenth century was an event to families and friends alike. A piano was placed on a flower-banked wagon drawn by horses spangled with blossoms. A fine band led the procession, blaring forth victorious tunes, followed by the piano. Next in the parade came the maker, usually carried on the shoulders of his assistants. Behind them came musicians and other local persons of importance. Triumphant-ly the procession made its way to the home of the new owner, where another joyful group awaited their arrival. The minister prayed, blessing the new instrument. The head officer of the town made a speech. The druggist and others of importance also spoke, and a chorus sang. Then the piano was carried into its new home while the band played gaily. After it was set in place, the people had a dance and a dinner.

Such festivities seem naive today. Yet the modern piano is a veritable feat of engineering skill, and the story of its manufacture is worth knowing. The importer and manufacturer today spare no expense and effort to assemble the various materials from the far places of the earth. Far from civilization the importer journeys to the jungles of Africa and of India to trade with the natives who have risked their



—Photo, Courtesy Steinway & Sons

lives in hunting and trapping the elephant for its ivory tusks. Every pair of tusks that comes to the market represents one elephant, but not necessarily a recently killed one, as you may suppose.

The importer dickers with the natives until he has obtained his supply, which must be of the finest grade. Then on the backs of natives it is carried to the nearest river and transported in a primitive canoe to the sea, where it is loaded onto an ocean-going ship and brought to the East Coast of America.

Another trip takes the importer to Germany. There in the highlands of Saxony he finds shepherds tending their sheep, from which comes the finest grade of wool needed to make felt for piano hammers and other felts for piano actions. From here the wool is shipped in huge quantities to large felt mills in the United

States, where it is washed, carded and pressed into felts. More than fifty different grades of felt are needed in piano actions.

To South America the importer must go for ebony wood for the black keys and for beautifully figured mahogany and other special woods from which to make veneers for the piano cases. The West Indies and Central America are also contributors of mahogany. Santo Domingo mahogany is considered best for piano veneers. American black walnut is also used extensively for piano cases. While veneer is made from all cuttings, knots, forks, stumps and burls are preferred in order to obtain the gnarled effects. From the forests of our American Northwest come the hardwoods for other parts, —spruce pine for the sounding-boards and a light, fine-grained pine, known

(Continued on page 70)



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# Music for the Aged and the Infirm

FREDERICK ZEMAN



SHAKESPEARE's adage, "Music hath charms to soothe the savage breast," could perhaps be applied to music in work with the aged. For many older folks, age beats savagely in the breast—the frustrated, the infirm, the senile,—the unfortunate seniors of our life.

When we think of how great the benefit of music is to all mankind, and to those who are particularly attuned to it, we may multiply this as we project its use into recreation for the aged. Music therapy in a recreation program for the aged may be active or passive according to the need, but the benefit accrued is still strong! Thus one of the arts makes a contribution toward medical science.

Four very different older folks come to mind with the words "musical therapy." Each loves and makes use of music as a kind of healer.

One elderly man was described five years ago as being "most difficult," "not gentlemanly," and as having a good voice, but not being willing to use it as a member of the "Home" Choir, or at performances for the group. As time went on it developed that the man had had a pattern of living which may not be too unusual, but is certainly not desirable. After having reached adulthood, he was taken into the family business, where he remained

the junior long after his father had departed, since there was an older brother. With no security and no really active "push," he spent his days first in the home of his mother and then that of his sister.

## Living on Memories

When the time came for him to enter the Home, all his frustrations came too. A good voice and a flair for the dramatic were carried over from a childhood spent in the shadows of the Metropolitan Opera House, where he sold librettos, etc. Many of his fondest remembrances are of the great singers of his youth to whom he had spoken and who had spoken to him. With this talent directed through the Choir into services and plays, he soon became the leader of the group, with an outlet for his pent-up feelings. Today, as a result, he occupies an undisputed place in the resident body.

Again, I think of an elderly woman of European background, who had in her younger days studied with one of the great piano virtuosos. Life has displaced this talent, but the love of music has remained. Her friends are not many, as she finds time only for the few who can understand this great love of her life.—Her role now is that of the Listener. Handicapped to the extent of needing a walker, she finds her way to all musical events. Not content with just listening, she has on occasion made suggestions to the group which meets to hear good music, and has asked that certain record-

ings be bought which she remembers as especially dear to her. In her own words, "Music is more than medicine to me."

Entering the Infirmary, we pause to speak with a bedridden woman patient. For a few hours a day she is permitted to sit in a wheel-chair, but mostly her time is spent prone. Yet she is always asking about general activities. Always delighted when the therapist pauses by her side to strum or sing to her, she is enthralled when some old folk song of her childhood is described. Many times she has taken a few bars of a song and sung them, then said that there were more and proceeded to sing them through. Thus, she is not only pleased but brings pleasure to others.

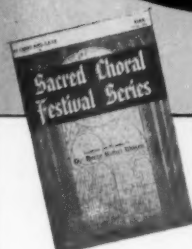
Still more difficult to reach is a fine little lady of greatly advanced age whom time has robbed of her contact with others. Visits to her are built around the fact that as a young woman she was a singer. Music immediately brings her to life. She nods, recognizing the melody, and beats time with her hand. From experience it has been learned that she still retains in her mind the words of one or two songs, which she will sing along with you.

How can we measure these hours spent in musical therapy? By the lift, the recall, the response that is made by the patient! Surely every regained moment finds itself a part of the whole wonderful picture striven for by the medical profession in its search for a more sound and enjoyable "twilight of years." ▶▶▶

*Dr. Frederick Zeman is chief of staff at the Home for Aged and Infirm Hebrews, 121 West 105th St., New York City. His work in the rehabilitation of such patients is frequently aided by the practical use of music in various forms.*

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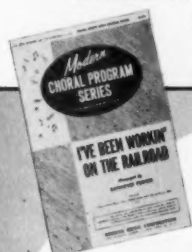
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# A Tribute to the Music Educators National Conference

**D**URING this year when the Music Educators National Conference continues to celebrate its Golden Anniversary, it is well for all of us to reflect on the number of golden years enjoyed by the American people as a result of the activity and influence of this organization. For, as old as the careers of its retired members and as young as the lives of its present leaders, it has not only established and fostered the growth of the new profession of music education, but has penetrated and influenced every facet of the music profession and industry.

Not that all the years of MENC itself have been golden. It has had its ups and downs along with the society in which it has lived and grown. Two World Wars, the Great Depression and the revolutionary changes brought about by new communication techniques in the Twenties threatened not only its progress but its existence. But, in time of crises, as in time of peace, its members joined in force to meet trouble head on and to blaze new trails for advancement.

**S**O much that we take for granted today was earned for us by our professional forebears. What is considered today as a typical program of grade school music and a typical high school music program were new concepts in the early days of MENC, then known as the Music Supervisors National Conference. Such programs have become typical through the years, but they have grown from seed planted in soil plowed with sweat and in turmoil.

MENC was founded by pioneers in music education, strong men with strong convictions, who sometimes found their only point of agreement in the common goal of "Music for Every Child—Every Child for Music."

It was these pioneers who in spite of conflicts forged an organization which has grown in membership from 69 to 33,000, with state and regional divisions and allied national associations. It was through this strong organization and loyalty to it that these pioneers initiated and developed class instruction in instruments, bands and orchestras to parallel the growth in vocal music,

the *Music Educators Journal*, publications of source material, techniques of teaching, and indeed the very curricula we teach.

True, the new ideas, new techniques and materials came from individuals of vision and leadership. But it is equally true that MENC has been the sounding-board for their announcement and the spring-board for their general acceptance.

There is much yet to be accomplished and this MENC knows full well. It has drawn up a Six-Point Goal as the core of the Golden Anniversary resolutions adopted in St. Louis, last year, as follows:

## THE SIX-POINT GOAL

- (1) *In Spiritual Life* —  
To place emphasis on the role played by music in its ministry to the human spirit.
- (2) *In Social-Cultural Change* —  
To seek to determine the specific role of music education during a period marked by rapid social-cultural change.
- (3) *In Education* —  
To strive for the inclusion of music as an essential part of the education of all boys and girls in our American schools.
- (4) *In Music Education* —  
To improve the qualitative aspects of teacher preparation, of the music curriculum in all of its scope and variety, of teaching materials, of standards of literature and standards of performance.
- (5) *In International Relations* —  
To give to and receive from peoples in other countries, with resulting benefits to music education, as well as to the breadth and depth of individual sympathy and understanding.
- (6) *In the profession of Music Education* —  
To plan for continuing growth with the vision and faith, the unity and understanding that served as a beacon lighting the way of those who have brought the MENC thus far. ▶▶▶



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# Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



**B**ACK in the early 1920's, when we were trying to get past the tenderfoot stage, the Boy Scout motto was "Be Prepared." A phone call to the local Boy Scout headquarters reveals that it's still the same, and we are glad. We're glad not only for sentimental reasons, but because we think it's a good motto. And we believe it is just as applicable to music teachers as it is to Boy Scouts. But, as music teachers, we can (and should) think of its application in at least two senses: (1) In the general and over-all sense of the knowledge, the skills and the insights our jobs require; (2) in the specific and here-and-now sense of actual teaching situations with individual, flesh-and-blood students. It's the latter sense that we are interested in at this point. We believe that getting ready for a new school year is one of the main kinds of specific situations that music teachers need to prepare for, and we have asked four specialists from four different fields for advice on the subject.

—J.M.W.

## THE VOCAL TEACHER

Sam Adams

**A**LONG about mid-July every year, especially if I am not involved in summer teaching, I begin to think about the coming school year, and usually mixed feelings come over me,—feelings of excited anticipation, of eagerness to have the session under way, of anxiety and a sense of unpreparedness, of concern about this and that. Thoughts of old students, scheduled to return in the fall, play a sort of montage,—their voices and vocal problems, interpretive strengths and weaknesses, musical likes and dislikes, repertoire, recital potentialities and requirements, personalities and personal eccentricities and so on. And conjecture about the new crop of students the next enrollment will bring mingles with memories of former students in the beginning stages of their study.

Usually, these mental flash-backs and projections, with their concomitant feelings, gradually lead to the realization that if the new resolutions of the final recital and exam-



ination period are to be fully accomplished, the time for serious preliminary action is at hand. Usually, too, this realization intermittently gnaws and incubates until a start is made. While there is no *one* place to begin, systematic study of the records of carry-over students is effective. (This assumes, of course, that records have been kept. Keeping records of individual students takes time, but it is a piece of paper work that pays off in the long run.) When I take student records as the starting-point, I usually follow this order, beginning with seniors and working back through the other classes: majors, minors, students from other departments studying for credit, students not studying for credit.

### Study the Record

As a kind of warm-up, I begin with a senior major who presents little in the way of problems. First I study his freshman record, reading carefully what might be called the diagnostic and evaluative comments, reviewing the repertoire covered during the year, noting recital, church, and other types of public performance and the music performed, and making notes about things that might prove useful in teaching the student in his last year. Next I follow the same procedure for the

sophomore and junior years, progressively attending more closely to each year's record. With this vocal case history before me, I begin to block out tentative plans for the coming year; and, in the process, I deal with such questions as: What specific and what kinds of public performances is he likely to have during the year? What types of songs are needed for these performances? What are his taste peculiarities in song literature? What kinds of materials does he need for vocal and technical development, musical development, artistic development? What are his deficiencies as to active repertoire and experience with music of the major styles and composers? What are likely to be his repertoire needs after graduation? (This last query assumes knowledge of the student's long-range plans—important information to the successful voice teacher.)

Guided by these and other queries, I begin to search for possible pieces; in doing this, I try to avoid war-horses and well-worn local favorites and to find songs that are fresh and off the beaten path; this, of course, is a big order and one which I am only partially successful in achieving. At this point, I go to the "old reliable," my repertoire file, and look under suitable headings for pos-

sibilities. I make notes of likely songs and of types of songs needed and not found in the file.

(Perhaps a brief aside about the repertoire file is in order. I began it some years ago at the suggestion of an old hand in the teaching field, and I have found it an invaluable tool. In substance, it is a carefully categorized and cross-indexed file of four-by-six filing cards. Each card represents a song and contains relevant information about the song,—information such as original key and other keys published in, type of song, mood, main characteristics, basic technical problems, range, level of difficulty, voice best suited to, performance possibilities, central musical theme,—if I have any doubt about being able to remember it. In the beginning stages, I concentrated on developing the index itself, but now it is primarily a matter of making cards for new materials—at least new to me—that I discover. This expanding aspect of the index is one of its chief features.) I follow the same procedure for each student, in the order indicated earlier.

After I have finished this phase of my work, I take my notes of needed songs and begin a fresh canvass. I go to definitive editions of composers' works, song collections

and any other sources I can find in conveniently located libraries; I make notes (beginning cards for my repertoire file) of possibilities; I search publishers' catalogues for their availability; and I notate tentative assignments. I also use publishers' catalogues for fresh leads; I study recital programs in newspaper files; I go through stacks and stacks of materials in music stores; and I use any other sources that come to mind. From all of this digging, I invariably wind up with songs that are new to me and which appeal to me greatly. These serve as a sort of tonic and revitalizer and gird me for the coming school year.

If perchance the gnawing and incubation has been insufficient, or if I have had a particularly busy summer, I may find myself performing these preliminary activities concurrently with the beginning of the semester. ▶▶▶

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*Sam Adams teaches voice at Western Michigan University. Before coming into teaching he had a successful career as a professional singer. The fields in which he was active— oratorio, recital, radio, Broadway musicals and operetta—indicate his versatility and the wide background of professional experience that he brought to his teaching. A tenor himself, Professor Adams was a pupil of the famous Welsh tenor, Dan Beddoe.*

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## PIANO TEACHER

Timothy Miller

LET us hope that a piano teacher has an entirely new class, thirty students he has never met—children, teen-agers, adults—beginners, intermediates, and advanced recitalists—



the talented and the untalented—the enthusiastic and the reluctant—the inhibited and the bold—some with good habits of technique and musicianship, some with bad, and some with no habits at all—some who don't know what music they like, and some who know what they don't like and balk at playing it, even if it's exactly what they need. How can the teacher bring order to this hodge-podge and form a class that is both co-operative

and competitive, the members of the class friendly rivals in achievement?

The first few weeks the teacher must be a dynamo. Later, perhaps, he can relax a bit and let the machinery run on its own momentum, but not during the first few weeks. He must become thoroughly acquainted with each student,—his personality traits, his family background, his various aptitudes, his motivations. He must be a diplomat and establish cordial relations with each student. In an atmosphere of social ease the student will do his best work. The teacher must be firm, even authoritarian, in demanding concentration at lessons and hard work at home. The student must become aware that the teacher transmits established principles of achievement, not mere personal whims.

Unless he has a photographic memory, the teacher needs, first of all, a card file. The institutional teacher may have access to much information that the private teacher

will have to collect for himself. If possible, during the week before lessons begin, the teacher should talk at length with each student and hear him play. On the basis of the preliminary interview and audition, a tentative classification of the student can be made, the objectives to be accomplished during the year's work can be tentatively formulated, and the repertoire for the first lesson planned.

The scheduling of lessons is a matter of some importance. It is time wasted for the student to come to his lesson with his energy drained and his mind tired. The better students especially, those with greater aptitude and those who work more diligently, deserve to have the hours when both student and teacher are at their best. It is sometimes wise to teach students of similar advancement consecutively. The immediate transition from one level of teaching to another often proves difficult. A lesson may be almost over before the mind of the teacher has focused sharply on the problems of the particular student. On the other hand, a change of levels can sometimes prove stimulating.

The teacher should give serious consideration to the advisability of including each student in regular group lessons, in addition to giving him individual lessons. Every student needs to learn something about harmony, musical forms and musical styles. Every student needs drilling in basic musical techniques. Much of this knowledge is most efficiently learned in a group. The group lesson is also the natural place for ensemble playing, sight-reading, and certain sorts of technical instruction. For example, scale and arpeggio fingerings can be taught in a class. Repetition and correction of the information may be necessary in the individual lesson, but the initial indoctrination can well be in class.

In assigning repertoire, beyond the beginning stages, the teacher should make sure that, over a period of time, a representative selection of good music is heard in the repertoire class. Piano teachers are as guilty as symphony conductors of using the same pieces, needlessly, again and again. The discrimination and style sensitivity of the student develops on the basis of comparative judgments. Comparison necessitates a continual

ly expanding acquaintance with good music.

The preliminary interview and the first few lessons are crucial in establishing the relationship that is to exist between teacher and student. The degrees of alertness and concentration that prevail in the beginning tend to prevail the remainder of the year. To establish good discipline, once the student realizes that the teacher will tolerate laxness, is next to impossible. When a student detects lack of interest or lack of concentration in the teacher, his own effort and interest suffer an abrupt decline. The teacher must be on guard never to betray signs of boredom or indifference.

The card file, so important in collecting preliminary information about the student, should not be forgotten after the first few weeks. The piano teacher usually goes to a lesson with no special preparation. He is sure that he can find something constructive to say. Much of the effectiveness of the teacher depends on the inspiration of the moment, but preparation seldom kills spontaneity; it prepares the ground for it. The formulation of objectives for each student and the continuing review of those objectives will enable the teacher to be much more specific in his criticisms. At an advanced level, when the progress from lesson to lesson is slight, and when the student already knows how to work on his own, there is little need for week to week planning of the lessons. But with younger and less advanced students, it is a good idea to keep a summary of the work done at each lesson, so that work is not omitted or unnecessarily duplicated. So much that one could teach, perhaps intends to teach, never gets taught, simply because of insufficient organization.

The piano teacher often represents the entire world of music to his community of students and patrons. It is up to him to uphold the interests of music and interpret them to the layman, to show the layman the importance of music and the rewards that it can bring to those who cultivate it. With a heterogeneous class, he must seek to discover the role that music should play in the life of each of his students. In some cases it will be a minor role, but he

can instill in every student a respect for the place of music in the community and a respect for the accomplishments of the musically gifted. ▶▶▶

*Timothy Miller, Assistant Professor of Music at Agnes Scott College, in addition to his array of music degrees, holds an A.B. "magna cum laude" in English literature from Harvard University. During the 1955-56 scholastic year, he was a Fulbright Scholar in piano with Otto Stoeterau at the Staatliche Hochschule für Musik, Hamburg.*

## CHORAL CONDUCTING

Luther W. Goodhart

IT WOULD be interesting to learn of the many ways in which choral conductors approach and embark upon the course of a new school year. Many will no doubt look forward



excitedly and with keen anticipation to the return of well-seasoned veterans,—to meeting and assessing newcomers with a hope that included among these will be some whose voices are of solo calibre, to the beginning of a period which, unlike last year, will not be marked by a dearth of tenors,—to the expediting of organizational details in order that the task of building a new instrument and plunging into a new year's work program can be initiated without delay, etc., etc. These are but a few of the anticipations that tend to make the arrival of the new school year for the choral conductor a period of "great expectations."

Some conductors may look upon the coming of the new school year as but another period for "starting all over again" and, with little planning for the customary auditions and a few "new" selections on hand—additional ones ultimately to be drawn from the library files—settle down to the "drab" business of "providing for choral ensemble performance." Others will have drawn up elaborate plans for publicizing the launching of a membership drive and, by means of posters, bulletin boards and the press, will announce audition schedules and perhaps activity highlights

for the forthcoming year. It is safe to state that some will have assiduously prepared a calendar of choral events and tentative program plans for the entire year and, in addition, will have attained comparative mastery of the musical scores selected for study and performance. Between these extremes lie diverse ways of embarking on the course of the new school year, not all of which give assurance of smooth voyage!

Now, while it is but natural for a conductor to indulge in anticipations and speculations at the outset of the academic year and, while not underestimating the desirability of starting the year "with a bang," the conductor's thinking and planning should be so projected and extended as to relate to the entire year's activities. Among his plans then is that most important one of attempting to be a better conductor than he was last year! The conductor is the perennial veteran and, whatever meaning the new year may have for him, above all it should be regarded as one presenting another challenge—a challenge to grow, to develop—a challenge and an opportunity to become a more highly skilled and efficient executant.

The study and presentation of new program material each succeeding school year is not necessarily indicative of the conductor's professional growth. In fact, "experience" and past successes are the very factors which frequently tend to lull him into a state of complete satisfaction with his professional self! The creative aspect of conducting lies not alone in the cast but, in a large measure, in the avid and unceasing urge and desire to grow.

Some may look upon the final performance as the occasion best suited for the conductor to demonstrate his artist qualities. We prefer to look upon the rehearsal, and the techniques employed in connection with rehearsal routine, as infinitely more appropriate and providing a more severe test for such demonstration. On inaugurating the school year, then, let us resolve to avail ourselves of every opportunity to observe competent conductors at work in the role of choral master. Let us critically re-examine our own rehearsal routine for the purpose of devising new and,

*(Continued on page 66)*





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# Music in an Indian School

DANIEL R. CHADWICK

ST. JOHN'S Indian Mission School is located on the Gila River Indian Reservation, about seventeen miles southwest of Phoenix, Arizona. The Mission School is run by the Franciscan Fathers and Sisters. It has an enrollment of approximately 330 students for the year 1956-57, with six major tribes represented in the student body, Apache, Papago, Pima, Yuma, Navajo and Mission. The School is co-educational.

One of the amazing features of St. John's is that it has a drum and bugle corps that could compete with any similar organization in the nation. It is composed of members of the high school and has seventy members, representing about 21% of the student body. St. John's Indian Mission Drum and Bugle Corps has been a familiar sight in local Arizona parades ever since it was originated and organized by Father Rupert in 1949. (See cover picture.)

This year, the school won three trophies at the rodeo parade in Tucson. One of the trophies was the Grand Sweepstakes Award, which they have won four times in six appearances made there through the years. They have performed at the Phoenix Rodeo the last two years, giving two performances a day for four days.

Father Rupert, then serving as superintendent of St. John's School, started the drum and bugle corps, even though he himself was not a musician. He received help from laymen in the Phoenix area in instructing the students. Father Camillus

then had charge of the band for about five years and it is now under the direction of Father Walter, who, like his predecessors, is not a musician. He teaches mathematics, geometry and algebra, and being director of the band is an extra-curricular affair.

In order to secure funds toward purchasing instruments and materials for uniforms, the students formed a dance club to perform Indian dances and give public programs. The uniforms are made by

the girl students and all the fancy beadwork is done by the girls.

Father Arnold, the present superintendent of St. John's Indian Mission School, can well be proud of the achievement of the school's drum and bugle corps. With a staff of seven teachers and a comparatively small enrollment of students, the school has been able to perform all its regular educational duties and still turn out a musical group without the benefit of a music specialist on the staff. >>>



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# A New Musical Game

FRANK B. COOKSON



**H**AVE you tried "brainstorming"? Large classes, small classes, groups of selected students, or just two people can do it. It is provocative and stimulating; more than occasionally it is humorous. Furthermore, brainstorming can make you think afresh, re-evaluate goals, question established instructional content and challenge hallowed-by-repetition teaching techniques.

Brainstorming has been described (chiefly as a business-management technique) in several national publications. It is used where a problem is to be solved and in effect it is akin to a game—with action, excitement, players, rules and motive for active participation. The winner would be the person or persons with the best solution. Actually, everyone can win in a well-conducted brainstorming session, for it provides opportunity to be imaginative and creative.

In this "game" the players are you, as leader, and any of your students. The equipment is a suitable room (with a guarantee of no interruption) and some paper and pencil. The goal of the game is "Solve this problem." The procedure is this:

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*The writer of this provocative article is Professor of Theory and Composition at Northwestern University, Evanston, Illinois, and is widely known in musical circles. He was Editor-in-Chief of EDUCATIONAL MUSIC MAGAZINE before its recent amalgamation with MUSIC JOURNAL.*

1. One person is appointed secretary—for every response must be recorded; or it is agreed that every person will take complete notes.

2. Each "player" is asked to state every solution he can think of related to solving the problem.

3. No negative comments are allowed concerning any suggestion.

4. No solution is to be debated or even discussed;—the whole point of brainstorming is to elicit every suggestion possible, regardless of how radical it might seem.

## Starting the Game

At this point you are ready. The problem is stated. A minimum of time is allowed for thought, then "play is begun." You may need to begin by calling on people, possibly in rotation. As soon as possible, however, let individuals respond freely. If the session begins to get too hectic, you might have to ask that people wait to be recognized, but remember that part of the excitement of the process stems from having the participants almost interrupting each other in an effort to register a suggestion. Do call "time" if the pace begins to die. At your option you can renew the activity after a short break.

The above represents the initial stages of a brainstorming process. After this, the sequence is rather obvious: you need first an evaluation session and then selection and appli-

cation of the action decided upon as best solving the problem. When it is time for evaluation, this should be done with the same group and a serious effort made to consider every suggestion. Here the leader must be careful to refrain from interjecting too many opinions and guides. In fact, it is entirely possible that a pause for explanation will allow a strange-sounding idea to turn into "the" idea.

The list of topics can be as endless as your imagination. One way in which to prepare a list is to start thinking in terms of how, why, when, who, what, where. Examples of topics related to music might include:

Why should we study music?

How can we improve our concerts?

What plans should we make for program promotion?

How can we improve rehearsal (or practice) techniques?

What are the best approaches for memorization?

This summer, in a university class dealing with the teaching of theory, we had a session on the topic, "How can the teaching of music theory be improved?" No holds were barred. Much fun was had.

And I'm still trying to recover. ►►



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# What Price Nostalgia?

RICHARD V. MADDEN

**A**LONG the sawdust trail of clinics, festivals, M.E.N.C. Regionals, and general "bull" sessions with band directors, I've developed a nostalgic feeling for "the good old days"! That could be the result of increased years, less hair and a normal tendency to live more in the past, or it could be that the species "band director" has changed until it's hard to recognize him.

First, as a high school band member in the roaring twenties, competing at Joliet and Denver with bands directed by energetic and ambitious conductors from Joliet, Modesto, Gary and Chicago and judged by Harding, Sousa, Herbert Clark and other great names, there was an excitement, an objective and a drive which produced great music and great challenges for the younger music educator.

Later as a student under Bainum and as an untried teacher in the era when Dvorak, Revelli, Gillette, Weigel, Stewart, Jones, Blaha and others in the college and high school field were busy building reputations and trying to outdo each other in creating new sounds—yes, and new sights too, through the early marching band spectacles—there was an urgency and a drive which made each rehearsal tingle and which sent me an average of one night a week to hear concerts by other schools and friendly competitors, many of which were fifty miles away.

It's possible that that same tingle

of excitement, that same mental curiosity and argumentativeness which made the summer "bull" sessions so attractive and rewarding, still exists, and perhaps I don't see it because I'm removed from direct contact. I don't think so, however, and it concerns me greatly.

## Mere Routine?

There's a seeming indifference to his job on the part of many a director—almost a 9 A.M.-3 P.M. office hour atmosphere—which smacks too much of the typical big system math teacher to please my fancy. And I don't hear the violent and stimulating arguments any more which gave birth to so many new and good ideas.

It's showing in performance too, I think. Smooth and capable organizations are still much in evidence and the *average* level of instrumental performance is undoubtedly higher than it was 20-25 years ago. The administration is more efficient, the

planned approach to a beginner and feeder program much better organized, and the music dealers themselves are often educational experts whose knowledge of program building may be superior to what was taught in the music education course a quarter of a century ago. Yes, there's real talent available and being used.

But to me the product is functional, yet colorless—smooth, but not robust—and it moves and breathes and has its being without the fire and emotion of real creation. It engenders my respect and appreciation for good planning and proper use of time. But I'm looking for those cold chills and shortened breaths which betoken an affinity with the masters, when vitality was even more important than perfection.

Don't you feel it at our regional and national M.E.N.C. meetings? Sure, we hear fine groups that have worked hard, prepared themselves well and are received with polite but restrained applause. Too often fine instrumental groups that have spent countless hours in preparation and hundreds of dollars in travel play to empty chairs and a handful of teachers, most of whom are duty bound to attend the performance. By contrast, the sessions on general music, music appreciation and the administration of music are most often well attended. Can it be that we are becoming a generation of theorists instead of being interested in performance? And could it be that the apparent lack of interest is due to groups which please without being potent, perform without understanding?

To complete the job of losing friends while cleansing my soul, may  
(Continued on page 74)



—Photo by Hank Daniel, Brevard Music Center

*The writer of this outspoken article has had a long and varied experience in the field of music education, as teacher, student, executive and performer. He is at present Sales Manager of the Olds Division of the Chicago Musical Instrument Company and has contributed in the past to the columns of MUSIC JOURNAL.*

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# **Why Do I Teach Piano?**

**CHARLOTTE MAHNCKE KRULL**

**M**ANY are the motivations for teaching piano! As I meditate on mine and try to summarize them, they are fundamentally for the promotion of Music as an art of the highest order, one to make life itself a more profound and inspiring experience, satisfying the inner urge for the perfection of beauty, inherent in all, and sought in some form by most human beings.

How can this be achieved? By cultivating standards of self-discipline even in the very young, through the very carefully applied teaching of the basic laws of music, creating a keener perception and alertness of mind to sight-reading and a concentrated sensitivity to rhythm and time. Understanding of musical themes or motives will insure proper interpretation, accelerated by the use of logical phrasing. Cultivating susceptibility to pitch and beauty of sound will enhance ear-training and appreciation of tonal coloring. By invoking these qualities of mind, more matured attitudes will unfold, and compositions of significant meaning may be fully enjoyed. To those persisting along these lines of development will come greater powers of comprehension and a more unfettered concept of music in general.

Since piano-playing in its inception must deal with untutored fingers, the patient application of technical training is vital until its precepts become habitual. A sense of personal responsibility to learning processes must become a part of each child's behavior pattern, regardless of the assimilative ability of the student. This is the procedure

*Mrs. Krull, well known as a piano teacher in Steilacoom City and Tacoma, Washington, pursued her own studies in her native Ohio, at the Mary J. Drexel School, Philadelphia, and in Leipzig, Germany, with summer work also at the College of Puget Sound. She writes from long, personal experience and a deep, inner conviction, stressing ideals of importance to all music educators. Her grand-daughter, Patricia Franklin, recently won a State Scholarship for vocal study abroad.*



of any good lesson and the objective of every conscientious teacher. If the lesson periods are carefully organized, the practice work at home becomes clear and easy, without misunderstandings or unnecessary neglect. A regular schedule of practice, without the necessity of a nagging parent, insures both progress and fun, within the space of a half-hour per day.

In my own case, piano-teaching is both a hobby and a profession. I do not solicit pupils, but co-operate as far as possible with the wishes of parents and children, putting no emphasis on financial considerations. If a pupil is unable to pay for lessons, but shows real talent and a willingness to work, I gladly contribute my teaching free of charge. I consider this a partial payment of my own debt to music and an encouragement to its growth in the community, with a constant increase in the number of its devotees.

If I have developed in any one student a more musical perception, a greater love of the beautiful and the true and a lasting desire for spiritual values, together with a selfless and humble approach to the greatness of music and its eternal significance as a way of life, then I feel that I have achieved as a teacher a goal worth striving to attain. ►►►



## LIBRARY EXPERIMENTS WITH MUSIC

(Continued from page 20)

### Chopin's Polonaise in A-Flat (Iturbi)

*Lee*—I didn't like it because I don't like the piano played loud.

*Susan*—I like classical music for piano, heavy chords, and light, moving parts.

### Gould's Pavanne (Boston Pops)

*David*—Unusual. Good dynamics. In places sounds like Indian melody.

*Lee*—I like it because the music was soft, and it had a peculiar beat.

The *Tara Theme* from *Gone with the Wind* sound-track was requested again and again. Here is a composite paragraph made up of five impressions:

The harp makes the song sound so tender and soft. You can feel the soft elegance and hospitality of the southern belles and old colonels. It gives a vivid picture of a lazy day with the running brook and birds and beautiful flowers and tall grass waving in the breeze. I feel as though I want to run to a far-off place and cry. It has a feeling of dignity, sadness and happiness all at once. I could sit and listen to it all day.

What a thrill it is to walk into the library at passing time and observe a girl listening raptly to a soaring theme, finger on lips—"Listen, Miss T., isn't it the *most*?" Or a boy will remark, "Get that wild clarinet part!"

What a reward we get when a student walks into the music-room and says, "Do we have *Knightsbridge March* in here? It's great!" Or—"Play the *Zapateado* for us today."

Students learn to identify and appreciate music, not only by active participation in it but also by listening to it many times, reading about it a great deal and talking about it every day. ►►

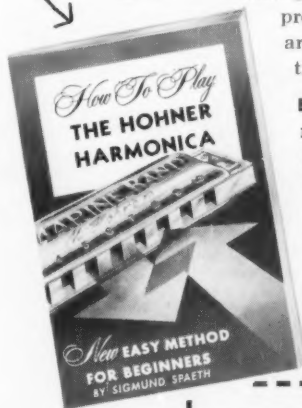
The Women's Committee of the Honolulu Symphony annually sponsors a scholarship program which gives financial assistance to talented young musicians who will be future orchestral material. The yearly budget for this purpose is \$1,500.

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**"FATHER KNEW BEST"**

(Continued from page 7)

it anyway.) I also had to do a little singing, thereby starting a habit which I now find it hard to break.

The first play in which I had to speak English was *Meet My Sister*. (I had already done it in German in Berlin.) But later, as my present figure began to develop, I was cast mostly in musical comedies, including *May Wine* and that charming Rodgers & Hart show, *I Married an Angel*. It was truly wonderful to be associated in *Fanny* with that great singing actor, the late Ezio Pinza, plus a variety of young and promising talents. But I now find straight plays more satisfactory, like the Spe-wacks' *My Three Angels*, which I have recently taken on the road as producer and director.

Motion pictures are perhaps most satisfactory of all, if only because they reach a much bigger audience than the stage. For the same reason I am entirely in favor of television, and I do not think there need be any real competition among these media of entertainment.

**Prize Collection**

My chief recreation, outside of my wife and three children, is the collecting of manuscripts and pictures, some of which go back to my father's valuable possessions, representing personal contacts with the great musicians of his day, to which I have added many interesting items through the years. One which I prize particularly is a letter from Beethoven to a conductor named Meyer, in which he complains that the orchestral musicians play a *pianissimo* so softly that it is inaudible and make even a *forte* sound *pianissimo*. (He was of course unaware that this was due entirely to his deafness.)

Another letter whose acquisition gave me peculiar satisfaction was written by the English King George IV, the character I played not long ago in *The First Gentleman*. It is a poignant expression of grief at the death of his daughter and proves the play to have been true to the facts of history.

Mozart, Rossini, Schubert, Schumann, Chopin, Debussy, Mahler and Richard Strauss are among the mu-

sicians represented in this collection, and of course the pictures include a cartoon of my father drawn by his good friend Caruso. I might add that I own a number of live birds, including a parrot who speaks both German and English and a mynah-bird who can whistle Siegfried's horn call perfectly. We use this as a signal when I come into my house in Larchmont and he rarely misses a note of the music. Perhaps I should teach him to sing Walter's *Prize Song* from Wagner's *Meistersinger*!

Father knew best when he refused to impose any career upon me, least of all an imitation of his own, but allowed me to develop my own inclinations and find out for myself what I could do best and enjoy the most. Today music is my hobby, and enters only casually into my professional life. I have the fun of participating to some extent, in addition to listening, and I was particularly pleased to appear several times last season on the Metropolitan Opera Quiz, in company with the editor of this magazine and other musical experts. They even permitted me to tell some stories about my father!▶▶▶

## "MUSIC IN THE AIR?"

(Continued from page 30)

others might sing better.

During 1957-58, CBS-Radio will continue to air its Sunday afternoon New York Philharmonic-Symphony broadcasts, directed by Dimitri Mitropoulos and others, with James Fasset as the commentator. And, under the guidance of Fasset, this network is again presenting its World Music Festival series. Other CBS items will be *The Music Room*, featuring the web's Radio String Quartet, probably the Philadelphia Orchestra and the religious music of E. Power Biggs, organist, and the Salt Lake Tabernacle Choir.

However, it's likely that another network—the Mutual Broadcasting System—will be cutting down on its serious musical features. At the time of this writing it is doubtful if two of its oldest items will be finding places on this season's schedule. Listed for elimination are the *Symphonies for Youth* concerts of the Los Angeles Philharmonic (on the air for 16 years) and those of the

Oklahoma City Symphony (broadcast for 11 years). Altogether the outlook for good music on both radio and television is none too encouraging. It might help if music lovers voiced their complaints to the networks, or, better still, applauded the offerings of merit and asked for more of the same. ▶▶▶

## MUSICAL SAINTS AND SINNERS

(Continued from page 8)

quently.

"The ordinary saint belittles the moral activities of other people, whereas the musical saint doesn't bother about morals and only criticizes the compositions and performances of his colleagues.

"The ordinary saint is capable of getting burned and fried at the stake for his opinions. The musical saint does not care for such an honor.

"The ordinary saint performs miracles only after his death, the musical one already during his lifetime." ▶▶▶



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## THE FLEISHER MUSIC COLLECTION

(Continued from page 12)

or to the borrowing organization. The catalogs and listings of the Collection serve as free advertising in calling works of this nature to the attention of orchestral conductors and musical scholars.

The Collection maintains a complete reference file on all of the works in its holdings. This information includes biographical data about the composer, the dates of composition, the facts of first performance, the instrumentation of the piece, its duration, the publisher's name if there should be one, information about commissions and any other items that might be available. This data serves as reference material for scholars and for program annotators and is sent out upon request. When a work falls under the control of a publisher, the Collection's records are so marked, making it possible to advise prospective borrowers instantly of the commercial availability of the work.

The knowledge that a practical set of parts is permanently on deposit at the Free Library is comforting to

most composers, for they know that regardless of the vicissitudes of the commercial world there will be at least one copy of their work preserved. In a way, this represents a continuation of one of the programs of the Collection, where strenuous efforts are being made to make usable sets of parts of the music of the oldest generation of American composers, those who lived and worked from about 1850-1900.

### Started as Orchestra

What is the nature of this unique Collection? Its development is part of "The Philadelphia Story", a manifestation of the attitude of "The City of Brotherly Love". Its founding is traceable to 1909, when an amateur orchestra, The Symphony Club, was founded by Edwin A. Fleisher as a means of developing latent musical talent and, as a by-product, the combating of the juvenile delinquency of his day. The members of this orchestra soon decided that they would like to read new music as well as to

rehearse the old, and Mr. Fleisher, in compliance with their desire, provided a constantly growing body of new music. The Club grew until there were four orchestras in its membership, requiring a great bulk of music for its library. In 1929, the library had assumed such proportions that it was impossible to house it in the Symphony Club headquarters. Mr. Fleisher then presented it to the City of Philadelphia to be administered by The Free Library.

During the years of the Great Depression, the Collection, in a joint program with the W.P.A., embarked on a vast program of music copying. During the peak years of this project, some 85 copyists were employed and they devoted their time to the completion of work by contemporary American and Latin-American composers. A great quantity of compositions was preserved in this way and much of this still is uniquely found in the Collection.

Today the Fleisher Collection continues along these same lines. There are four music copyists plying their ancient profession, although they do not specialize in the music of American composers. Now, they create sets

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of parts, or scores, of music that is impossible to procure otherwise. The Collection tries to exercise judgment in the selection of works, hoping in this way to preserve the most significant orchestral music. It makes no claim for its completeness but stresses its usefulness in trying to add as many works as possible that are not to be found elsewhere.

However, one should not feel that the activities of the Collection have stagnated; what has happened is a shifting of values. Formerly the emphasis was upon the acquisition of works with unyielding conditions for lending. Now, while new works are still being added, the emphasis is upon service, use, circulation. The Conditions of Loan are under constant review to ascertain if there are legal ways in which more musical organizations can use the Collection's facilities. While music is not lent to individuals as such, an individual may examine Fleisher scores under Inter-Library Loan. College, university, conservatory and community orchestras from all over the country borrow Fleisher Collection material when these works are commercially

unavailable elsewhere. It has not been possible to include high schools in this program, since it is believed that organizations of this type should work more on the standard repertory and should have their own libraries for this purpose.

The Collection makes no claim of having answered all of the perplexing questions that assail the composer or the performer but it believes it acts as a palliative for some minor headaches of its clients. Its goal is to establish ever closer relationship between the composer and the performer, to preserve orchestral works for posterity and to make available for live performance those works which may be circulated. ▶▶▶

Elaine Brown, director of Singing City of Fellowship House and of choral leadership at Fellowship House Farm, and Edna Phillips, harpist and faculty head of the Philadelphia Conservatory of Music since 1932, were awarded honorary Doctor of Music degrees by the Philadelphia Conservatory of Music.

The United Temple Chorus is sponsoring its tenth competition for The Ernest Bloch Award for the best new work for Mixed Chorus based on a text taken from or inspired by the Old Testament on the subjects of brotherhood or peace. American and foreign composers are eligible for this award, which includes a prize of \$200 and publication by Mercury Music Corp. Compositions must be submitted before December 1, 1957. For detailed information concerning regulations, write to United Temple Chorus, The Ernest Bloch Award, Box 15, Woodmere, Long Island, N. Y.

For their eleventh annual composition contest, The Friends of Harvey Gaul will offer a \$300 prize for a "March in Honor of Pittsburgh's Bi-Centennial," with or without words. The time of performance must not exceed ten minutes and scores should be submitted on or before November 1, 1957. Further details may be obtained from The Friends of Harvey Gaul Contest, 335 Shady Ave., Pittsburgh, Pa.

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# The Woman in the Brown Hat

DORIS A. PAUL

WE are a nation of well-bred citizens, on the whole. We thank people for favors; we entertain guests graciously; we open doors for shoppers laden with packages, and in other ways show we were not (using a term I often heard in childhood) "born in a barn." But there is one situation in which some of us are thoughtlessly or perniciously discourteous to an unforgivable degree: when we are members of a concert audience! We too often feel that a performing artist has a responsibility toward us, but that we have none toward him. Such reasoning is fallacious.

A Metropolitan star swept out on the stage of a midwestern university one evening recently and was received with the usual applause accorded an artist of her rank and beauty. In good voice, she sang the introductory number well. Lights came up to make seating of latecomers less difficult, and the singer, who was able to see the audience clearly, noticed a woman on the front row, talking to her husband, shaking her head as though she were saying, "She certainly got off to a bad start." After the second number, the star instinctively sought out the woman to check her reaction. She saw this front row critic shrug her shoulders as if to imply, "Take it or leave it; I've heard better." And so it went. The "woman in the brown hat" (as the singer has referred to her critic since) applauded only once—after an aria from *La Traviata*. As soon as the last scheduled song had been sung, the offending patron and her husband gathered up their things and made a quick exit. The Met star said later, "After they left I felt as if something *bad* had been plucked out,

and I gave the rest of the audience anything they wanted!" She sang five encores.

She admitted that the woman had a horrible fascination for her, and it was difficult to keep her eyes off her. Her attention was divided between trying to live up to her own artistic standards and breaking down that icy barrier on the front row.

The woman in the brown hat is a voice teacher in the town,—a fairly good one. She is a woman who would never dream of slamming the door in the face of a guest, or in any other way insulting a person in her presence. But she was guilty of discourtesy that night as truly as though she *had* slammed the door in the face of this honored guest on her own doorstep.

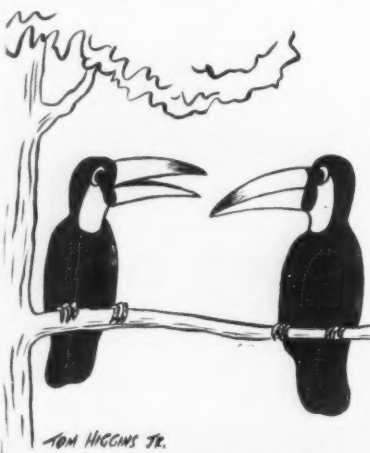
The right of a woman whose musical influence has not reached beyond the environs of her own city to set herself up as a judge of vocal artistry and to flaunt her displeasure for both artist and audience to see can be questioned from many angles. But let's condemn her on the one

point only: discourtesy.

If a child attempts an athletic feat while onlookers yell derisively, "You can't do it!," more often than not his confidence is undermined and he may not be able to do something he did with ease yesterday alone. Undoubtedly the Met star could have given an even better concert had she not been challenged visibly from the front row. The business of presenting a technically flawless and emotionally effective performance is enough to demand of a performer under the best circumstances. (The woman in the brown hat should know that!) Add to the hazards fatigue from hundreds of miles of travel on a grueling concert tour, poor food at odd hours and hard beds in drafty hotel rooms. The audience rarely recognizes the possibility of handicaps and demands perfection at all times. The front-row critic (and all her brothers and sisters) may think: "All right, you-up-there-on-the-stage, I've paid my three bucks to hear you. You'd better be good!"

I deeply resent the so-called musicians who haven't made "big time" themselves, and who "sit on their hands" and shrug their shoulders. They have aspired to be in the shoes of the man or woman on stage and, having failed, express their frustration in a great show of cynical displeasure to establish themselves as authorities.

Young music students, having merely broken the shell of musical learning—all too often—also set themselves up as critics; and, being immature, they are verbose and insistent in passing judgement. Many such critics have a tendency to set up as a standard in interpretation the *first* presentation they have



"Did you ever hear my imitation of Jimmy Durante singing?"

seen or heard, not taking into consideration the fact that the *first* is not necessarily the *best*.

But no matter from what angle members of an audience are critical, they have no right to express themselves in such a way as to cause discomfort to the performer, or to dampen the enjoyment of other members of an audience during a performance. The whole situation becomes a vicious circle. Cold, unresponsive, super-critical listeners may affect the performer, diminishing the effectiveness of the presentation, and thus furnishing more food for the voracious critic. A warm, responsive, sympathetic audience, on the other hand, buoys the artist to give a top performance.

Occasionally a musician may misinterpret facial expression, bodily attitude, gestures, or lack of applause. An artist must be thick-skinned, and try to shut out all distracting people, for perhaps he is misjudging the attitude of some members of his audience. But that is sometimes a hard assignment!

A musical friend of mine, studying in Germany, recently sat down with another American woman in a café in Frankfurt to get a bite to eat before going to the opera. Presently, the café being crowded, the head waiter seated a German business man (from Berlin) at their table. In a few minutes, the three became involved in polite conversation. My friend commented that they were going to the opera, whereupon the German said, "Let me take you; I have my Volkswagen outside." The two women accepted the offer of transportation and then one of them said, "Perhaps you would like to go to the opera with us." The rejoinder made by the man was startling: "Thank you very much. I should like to. But it is almost curtain time, and when I attend something like this, I like to have a couple hours in which to be quiet and prepare myself for it."

In our busy lives, few of us can afford two hours before a concert to devote to mental preparation. Isn't it often true that you gulp down a dinner, fly upstairs to change clothes and race to the concert hall with barely enough time to park and get inside before the lights go down? Then it takes a little time to "get

organized" and recover from the attack of what some people call (for women) "housewives' rush." You wonder if you remembered to turn off the oven when you took the escalloped potatoes out for dinner, whether you locked the back door, and if the baby-sitter will have trouble getting the child to bed. Now—you're ready to listen; but the first group is over and the artist is acknowledging applause. You join in, hardly realizing what you have heard.

There is a brief intermission and you turn to your neighbor, who says, "I heard him in London last season and he was much better! He just doesn't seem to have the verve and polish he had then! Of course he isn't as young as he used to be!"

When the applause reminds you that the artist is returning, you settle yourself for the second group with a doubt in your mind (planted by your neighbor) as to how good this man really is,—this man who is reputed to be the greatest in his field. With full attention (sure now that the child is in bed, that the back door is locked, and that you remembered to turn off the oven) you half close your eyes and *listen* for the first time. At first you want to weep because of the sheer beauty of the music; as the composition develops under those capable hands, your tired and true built-in artistic barometer responds to the musician's artistry and you experience aesthetic chills down your back and down your arms—a sure indication that your spirit is in tune with the music and the blessed performer who

gives it to you. Your throat swells and you want to rise and shout "Bravo!" Suddenly you are conscious of the woman who heard the artist in London last season. You note that she has just written in a tiny blue book: "3 lemons, 2 doz. oranges." It is like the shock of an icy plunge. The performance is not touching her, because she is miles away, just as you were during the first group. You are sure that tomorrow your neighbor will say to her friends at bridge, "It was rather a bore. I heard him do almost the same program last season in London. And you know he isn't getting any younger."

You look around you as the audience applauds, following the final thunderous passage. You wonder what they have been thinking. Have they been planning ingredients for punch for tomorrow's party, or deciding on the color of the new living-room drapes, or planning how to land that certain contract, or wondering whether the purchase of a new car is advisable?

A few years ago I heard an experienced British actor say, "You can't have a good play without a good audience!" The remark seemed strange to me at the time, but I'm sure I know now what he meant.

It is time members of the audience recognized their own responsibility. Let's have fewer "women in brown hats" and more listeners like the German business man, who recognize the importance of a good listening attitude, and who come prepared in mind for an evening of beauty and aesthetic stimulation. ▶▶▶



Native musicians of the Hunza Valley  
—Photo by Cinerama

## SHOWMANSHIP FOR THE COLLEGE CHOIR

(Continued from page 32)

the stage.

The Centenary College Choir also has a unique publicity program. Each year, a new folder, containing stories, feature articles, mats and pictures suitable for use in newspapers, is prepared and sent out in advance of projected concerts. The folder also contains spot radio announcements, releases planned for

publication in church bulletins and stories written especially for use in small weekly newspapers. In all instances, only a few blanks as to time and place of the concert must be filled in before the releases are ready for publication.

"We have received many compliments for our publicity from newspaper, radio and television people,"

Voran recalls. "They tell us it saves them considerable time to have all the stories prepared ahead and to have enough variety in these stories so that danger of duplication by two papers in the same town is virtually eliminated. For those who prefer to prepare their own stories, we include a few sheets containing general facts about the choir."

Voran's choir, faced with vacancies each year as senior members are graduated, is organized in advance of the opening of the school year. Members are selected on the basis of auditions during the summer months.

### Intensive Preparation

"We hold a ten-day summer training-camp each year before school starts, and at this camp the new members are indoctrinated. Intensive rehearsals, recreation, good food and plenty of it and the give and take of camping life all serve to mold the members, both musically and psychologically, into a smooth-running, well-integrated singing troupe."

No prima donnas are tolerated in the Centenary College Choir. Voran makes it clear to his singers that he expects nothing of them that he is unwilling to do himself, but he does stress the fact that the behavior of each reflects with credit or discredit on the others. He does not believe in preaching, but in advance of each tour he prepares a little booklet with such pungent reminders as: "Take a lesson from the whale:—the only time he gets harpooned is when he comes up to spout"; "When some people discharge an obligation, you can hear the report for miles around."

"I'm very proud of the fact that hotel managers often tell me the Centenary College Choir is one of the best-behaved groups of teen-agers they've ever seen," Voran asserts. "Taking 49 youngsters miles from the campus could be pretty nerve-racking, but these kids have the spirit of co-operation and are real troupers. They're proud of being choir members, and that very pride is what makes them keep each other so beautifully in line. They want the choir to have a good name."

Any college or university can do what Centenary has done, perhaps adding ideas of its own to these passing suggestions. ►►►

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## NOTES FOR PARENTS

Herman J. Rosenthal

**Y**OUR child has just returned from a joyous, carefree summer. His responsibilities have been few, his pleasures many, so don't be disturbed if he doesn't evince a burning desire to return to the routine of school work, music lessons and many other extracurricular activities. Your understanding of the problem involved will help your child effect the transition in a few weeks.

Let your actions show that you regard music study as an integral part of his education—not just something to be dropped at the first sign of indifference.

Take time to listen to your child play at least once a week. Children as well as adults dislike being taken for granted. How long is it since you have said to your child, "I certainly enjoy hearing you play and seeing the progress you are making." Let us remember that *commendation* will help a great deal more than *condemnation*.

### Consult the Teacher

If *practice* or *musical* problems present themselves, contact your child's teacher immediately. Since he is in constant touch with your child, he is in a good position to make proper recommendations. All too often, as is the case with medical problems, we discuss our difficulties with neighbors instead of consulting our physician.

Realize that even the best of pupils "hit a plateau" occasionally. At such times it is well for the parent to exercise *patience* and *understanding* rather than to throw up his hands in despair and discontinue the child's lessons.

Recognize that there is a wide diversity in native music ability. Music psychologists tell us there is as much as two hundred times difference in innate music capacity. Since this is so, is it not unfair to compare one child's musical progress with that of another, unless we know their respective musical I.Q.'s?

Plan to buy your child some supplementary music and books on music as a bonus for good work. Your

child's teacher will be pleased to suggest appropriate material.

Emphasize the social values inherent in music study. Have your child invite his friends over occasionally. Perhaps those who are studying music will prepare to play a selection. At the conclusion of the informal musicale, cookies and punch can be served.

Realize that school music teachers and church school leaders are always on the lookout for those who play a musical instrument. It is well to encourage your child to volunteer

to assist in whatever way he can.

Finally, let us remember that even though this takes *time*, *patience* and *money*, you are providing your child with the key that will unlock the portals to the world's great musical treasures. His life will be enriched thereby and for this gift he will always be indebted to you—his *parents*. >>>

Bruno Walter has been awarded a gold medal by the Royal Philharmonic Society of London, England.

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# MUSIC, A RECREATION FOR LIFE

(Continued from page 18)

noting that the work songs of his flock had become banal and vulgar, set sacred words to some of the most popular tunes of the day, hoping thus to spiritualize the music and the people singing it.

Both active and passive listening is used in worship, and surely worship brings re-creation. Spirits filled with fierce rebellion at some of life's demands are often changed, by wor-

shipful music, to see other angles, or to bow to the inevitable. Exultation in faith, comfort in grief and a smoothing of frayed nerves blossom under its influence.

Gentle, happy music may be taken to the ill at home or in hospitals,—a therapy being slowly improved and approved by more and more doctors. Uncontrollable rage or melancholia often break down and melt away

under the spell of music in a calm, sweet voice or instrument, even as it is told in the story of young David and King Saul in the Bible and in Browning's poem, *Saul*. The Greeks had their belief in "Ethos," and even some of the most modern devotees of "absolute music" will admit that music has great power over the emotions. And, to go from the sublime to the ridiculous, experimental stations in universities, and individual stock breeders, have found that music calms restless, nervous animals,—cows giving more milk, and hens laying more eggs!

Then, too, reading the score along with the music can be more or less active listening. Following the various parts with your own voice or instrument can be a stirring experience whether at home with your radio, record-player, or (under your breath) at a concert.

## Performance Is Best

This leads up to the highest form of recreation with music,—the performance of it, *per se*. This may be with the most perfect instrument, the voice,—at home, as soloist, in social gatherings, as a member of a choral group, or in concert. Or it may be in playing other instruments, from a harmonica or "sweet potato" to a many-manualed organ; or in band or orchestral ensembles. Or it may be in the form of composing for the fun of it and for the thrill of the achievement. Groups in many schools and colleges are writing and performing their own short operas or cantatas, thus reaching a high point in work and recreation with music.

Another side of the prism shows the various stages of life bringing demands for their own kinds of recreation. Beginning with babyhood,—who has not seen a baby's fears and hurts banished by a lullaby or a gay little song accompanied by soothing, rocking, or playful bouncing? Little children learn more quickly and *more happily* through games to music—fun-songs, clapping, tapping, stop-and-go games, at home, kindergarten or camp.

In the restive 'teens, music gives direction to the after-school hours which might otherwise be spent in dangerous boredom, leading to mischief or even crime. Also, it breaks the ice and opens the flood-gates of

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conversation at meetings or parties where, minutes before, everyone was wondering what to do or say next. And certainly the girl or boy who can play the piano is in great and constant demand.

In young manhood and womanhood, music can be an elixir as well as an escape from pressure and high tension, for the physical laborer, the business person, the professional, the artist, and for the men and boys in our armed forces. Many of the large industries have organized choral, band and orchestral groups, besides providing a place to play the piano or listen to the radio. The music hour at the New York Public Library draws devotees from all walks, —students, not only of music but of other subjects such as advanced mathematics; young men and women listening as they planned their future; the very old; and those in their prime have cut short their lunch, for the relaxation of the music.

Finally, in later years, when our children have gone to college or created homes of their own, more time is again put into our hands to make the most of; and still later, after retirement, we can still find ways to add to the richness of our knowledge and understanding of music and pass it on to others. At this time, theory, philosophy and history, very likely neglected when technical problems seemed to require most of the time, can now come into their own and be a great source of interest, thus rounding out a lifetime of recreation with music. ►►

## SONG OF JEALOUSY

THERE was a time I hoped to sing  
The sweetest music ever heard  
In summer, winter, fall or spring—  
But Mike can whistle like a bird.

He trills the melodies that rest  
On heaven's gates, while I, absurd  
With envy, sing my level best;  
But Mike can whistle like a bird.

I quaver, hum, intone and croon,  
And end it with a naughty word.  
My songs are nothing, just a tune—  
But Mike can whistle like a bird.

—Mildred Fielder

*Ludwig Van Beethoven: The Rebellious Genius*, a 45-minute documentary film with English narration, is now available to the public through Parkson Associates of New York City. The creation of the British Broadcasting Company, this film was photographed in Bonn, the composer's birthplace, and in Vienna, where Beethoven's genius flowered. It traces the events of Beethoven's childhood, his youth, the tragic period when he was afflicted with deaf-

ness and his death. To heighten the authenticity, such items as the composer's piano and manuscripts are shown, and several recordings of Beethoven's works are performed in chronological order as the film progresses.

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## P.S. You Got the Job!

FORREST J. BAIRD

ARE you one of the many music teachers applying for your first position this year? Are you an experienced music teacher looking for a new situation and greater fields to conquer? If you are in either of these categories, you are indeed fortunate to be in a sellers' market when demand far exceeds the supply of qualified persons seeking employment in your chosen profession.

As a teacher candidate your first interest is to put your best self forward and to present your qualifications in a convincing manner to any prospective employer. It is also reasonable that you should want to know as much as possible about the situation for which you are applying and the resources with which you will work. Your success or failure as a music teacher may be dependent upon factors or conditions over which you have no control. Your prospective employer will agree that you, as an intelligent candidate for a position, have a right to know what you are getting into and what will be expected of you.

Here are some factors that may influence your decision to accept or reject an offer for employment.

1. What is the attitude toward music of the present administration in the school? Concrete evidence of this attitude is shown in the place that music has in the daily schedule of classes; in the rooms, the instruments, the uniforms and other facilities provided for music and in the regular, annual budget provided for music in the school.

2. What is the attitude of the student body toward music? What percentage of the total student body is



enrolled in music activities? Does the student body have a budget for music activities and an awards system for participation in music? Does the student body sponsor good music assemblies?

3. How often do music groups perform in their own school and in their community, and how are their efforts received?

4. Are there opportunities for you to participate in the semi-professional music activities of the community? Are there opportunities for you to do solo or ensemble work if you wish? Will you be expected to direct a church choir in the community? Are there opportunities for you and your students to hear good music in this locality?

5. Is good housing available in the community for you and your family? Are there any restrictions as to where you may or may not live? Is transportation to and from your work a problem?

6. If you are employed in this new situation, what will your teaching schedule be? Will you be expected to teach subjects other than

Since 1946 Forest J. Baird has been an Associate Professor of Music and Education at San Jose State College, California, of which he is a graduate. He is also an M.A. of Columbia University Teachers College and has a doctor's degree from Stanford.



music? On an average, how large will your classes be?

7. Last but not least, what will your salary be? If the school has a salary schedule, study it and compare it with schedules for similar situations. Consider fringe benefits of tenure, sick leave, insurance and retirement plans and their costs as a part of the total salary.

If you know someone who teaches or works in the school or system in which you are applying, you should talk with him to learn about his attitude toward his work and the general morale of staff members. The make-up of the staff in terms of age and experience and the ability of the system to retain good teachers over a period of years may be factors in your decision to accept or reject an offer of employment.

### An Early Start

Now let us assume that you have accepted a contract to teach in a new community. You are vitally interested in making a good impression and in getting off to a good start. The more details you can take care of before classes start, the easier your work will be. You should plan to establish yourself in your new community as soon as possible. There may be an orientation program for new teachers in the system, but whether there is or not, there are a number of important tasks that you will want to take care of before school starts. Here are some of them:

1. Find a place to live. Accessibility, congestion and environment enter into your choice. Some school districts have strict rules about these matters; so secure competent guidance in this important task.
2. Learn your way around your new community. If maps are available, you should have one. Subscribe to a local newspaper and learn what is happening and what is important in the lives of those around you.
3. Tour your new school plant to find faculty parking areas, the library, cafeteria, audio-visual center and faculty rest rooms.
4. Secure any school manuals, bulletins or faculty lists that are available and study them carefully for school rules and traditions. What regulations are there about pupil at-

(Continued on page 78)

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# Sight-Reading, a Musical Asset

KARL MACEK

**H**AVE you ever wondered why so many people are left with little or nothing to show for having spent four or five years taking piano lessons? In fact, you may even know someone who studied for as many as eight years with the same negative results. In most cases, this rather common state of musical affairs is primarily due to the failure of pupils, parents and teachers to recognize and evaluate *what* is most important in the musical education of the average "Home-style" amateur performer.

The question suggested at this point is whether you, a music student, want to be a good amateur or an unfulfilled, poor professional. In the opinion of the writer, the answer to this question rests exclusively in the matter of good sight-reading. And here is why.

Many an excellent professional musician is a poor sight-reader. This is particularly true of the soloist. However, to compensate for this lack, which may not be a debit in his case, the artist musician is either an expert at interpretation, a great technician, or possesses both qualities in equal measure. Anyone below the ranks of a true professional, if he has neither of these qualities developed to perfection, must classify himself as an amateur of one degree or another. This, then, leaves the amateur performer with only one

valuable attribute to develop and in which he can excel: *Good sight-reading.*

The cultivation of fluent sight-reading begins during the very first lessons. The reading of notes in terms of labels, as is customarily taught, is a great deterrent to forming the right early habits for sight-reading fluency. A beginner becomes victimized by the necessity of "thinking" labels every time he reads a note. Instead, he should be thinking about the correlation of note positions on the staff with the corresponding positions on the keyboard. This simply means that, except for large skips from one note to another, a pupil should be trained to recognize note relationships by intervals

and not by labels. Larger skips, also learned by recognizing intervals, come into the ken of the learner as he makes progress. The emphasis must be on "skips" from line to line or space to space or whatever the case may be. This does not mean that learning to label the lines and spaces by letter names should be disregarded. Obviously, the language of music must be learned. It does mean, however, that emphasis should be shifted from enforcing a conscious effort on the student's part in thinking letters as he plays, to emphasis on awareness of interval relationships which are then translated to their positions on the keyboard. The letter-naming of notes should be of secondary importance



*Karl Macek is a practical musician and versatile teacher, active in Easthampton, Northampton and Springfield, Mass. He conducts teacher training courses of various types, in addition to a workshop for amateur songwriters. His individual ideas on music have been expressed in the past in these columns.*

—Photo by American Music Conference

and should come about as reading develops.

A student who is taught to "feel" the keyboard and to relate what he feels at his fingertips to what he sees on paper is laying the foundation for fluent sight-reading. This is also the basis for developing a command of the keyboard, which is a necessary factor in good sight-reading.

One needn't be a slovenly, haphazard player to be a good sight-reader even though good sight-reading by artistic standards leaves much to be desired. The basic training of every pupil requires that the mind, eyes, hands and fingers respond to symbols on paper. For the good sight-reader, note-reading by recognizing interval relationships, immediate response to rhythms and rhythm patterns, attention to good fingering habits and attention to phrasing are the primary considerations. Now this sounds like a big order, but actually it is not.

### Gradual Progress

Given the proper guidance, you, as a beginner, start responding to all these things at one time during your first month or two of piano instruction. From then on, it is a matter of gradual training in order to increase the speed, fluency and desired spontaneity characteristic of good sight-reading. The problem is not that there are so many things for you to think about when reading music, but that during the course of lessons, your instruction material must be carefully graded and selected for your level of progress. The more time you spend in an effort to achieve artistic perfection and the more time you spend drilling on details that belong in the province of the aspiring artist, the longer you postpone your sight-reading progress. I know this may sound to you like an endorsement of slipshod teaching and studying, but if you will take a moment to consider it, you'll probably agree that in spite of great effort and seemingly endless drilling on your part, you always reached a stalemate in many of the things you tackled,—only to find that every new piece of music seemed to start the same struggle over and over again: first, the initial struggle of sight-reading, then the weeks of



drilling that followed. And, when the day came that you decided to give up lessons, what did you have? Zero? Maybe not exactly zero, but from a performing standpoint, perhaps yes. Most important of all to you as an individual, you found that your ability to enjoy playing for your own pleasure remained close to zero. Unless, of course, you are one of those inevitable exceptions, the chances are the fun you expected to get was not there. Maybe your appreciation of music improved and so you became a better listener. But there certainly is little consolation in that, especially when you realize that to begin with you were but a listener in the first place. You can be a better listener, improve your ratio of music appreciation, be a careful performer and yet be a very good sight-reader.

It can be said that to be a good sight-reader all one must do is to read and read and read. Basically that is almost all there is to it, but the principal factor is the careful selection of reading material. Your sight-reading efforts should be strictly confined to music at and below the level in which you are most comfortably able to perform. As your progress goes forward in gradual steps, you will find it possible to sight-read music of increasing difficulty. You can use the following as your yardstick of progress: If you can read with ease music which is approximately one or two grades below your particular level—that is, music below the grade of music you are presently studying in your lessons—then your reading is making good progress. Anyone having had four or five years of carefully directed, progressively assigned piano instruction should be

able to read third and fourth grade music well enough at sight to enjoy many hours of pleasure at the piano.

Perhaps you have heard that in order to develop sight-reading fluency you should train yourself to look ahead. This means training the eyes to see ahead of what the hands are playing. Sounds confusing, doesn't it? Well, it is. What's more, it's ridiculous, bad advice. If you can't read ahead of what you're playing, don't waste your time trying to. It won't make you a good sight-reader. This error in thinking may be classified with other notions and fallacies. It should be discarded. What really happens is that when you do become a good sight-reader, your eyes will begin to see ahead of what you are playing and no conscious effort on your part makes it so. Looking ahead is an outcome of the development of sight-reading ability and not a means of becoming a good sight-reader.

### No Perfectionists

On the whole, most parents, many teachers and some pupils unaware of the limitations possessed by nearly all average music students have the outmoded idea that unless instruction is carried out with artistic perfection as the primary goal, the money they are paying for their lessons is ill spent. There isn't a sadder case in the realm of music-teaching than the frustrated pupil with a perfectionist complex who is unaware of his limitations, or the well-meaning teacher who sets the same goal for every pupil, spelled with a capital "P" for Perfection, or the uninformed parent who feels that the imperfect performance of his child indicates that lessons should be discontinued.

You do not have to be a perfectionist to be a good sight-reader. As a matter of fact, these two qualities are incompatible. They contradict each other. On the other hand, you don't have to be a bad amateur to be a good sight-reader. As an amateur among amateurs, your claim to fame rests on your ability to read well at sight. For social gatherings, individual pleasure and group performance in school or at home, good sight-reading ability spells 100% F-U-N. And you *can* be a good sight-reader. ►►►



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## CHORAL CONDUCTING

(Continued from page 42)

if possible, improved rehearsal techniques. Though not in order of importance, attention might be given to a thorough study of such topics as: (a) the rehearsal program; (b) drill techniques; (c) the introduction of new material; (d) rehearsal devices employed by the accompanist; (e) techniques for improving ensemble musicianship, etc.

Space prevents us from expanding fully any one of the topics previously stated. In any case, a few pertinent suggestions follow. We suggest that all choral material be thoroughly mastered by the conductor before it is introduced in rehearsal. The conductor's musical concept of a new selection might conceivably be altered as the result of penetrative study and continued rehearsal; nevertheless, he should not, when introducing a selection, be without an intelligible understanding of the "message" the music is intended to convey. His job—the conductor's—is from the very outset one of communication, not one of "pushing notes around!" (The tendency for some conductors to study their score simultaneously with the chorus is time-consuming, non-professional and, psychologically, an undesirable practice.)

### A First Hearing

The manner of introducing new material should be varied. Although it is highly desirable to challenge a choral group by requesting that a new selection be immediately "read through," it may prove stimulating and equally challenging if the conductor will on occasion first present an artistic performance of the selection on the piano. At times the singers may be invited to sing along. Pertinent information of an historical and biographical nature should be gathered and, with that pertaining to structural elements, casually commented upon at appropriate times during rehearsals.

The use of a blackboard is recommended, not alone for indicating the rehearsal program (title or number of selection, page, brace, measure, beat or word) but, in addition, for purposes of delineation. To shy

away from reference to the stuff of which music is "made," simply because of the amateur status of the singers, merely adds to the singers' feeling of inadequacy.

It is recommended that every effort be made and opportunity seized to direct each singer's attention to the musical score. The prevailing idea that the amateur is "busy enough" when giving attention to his own part—if really he gives attention to that!—is hardly the way to develop musicianship. The chorister, unlike the instrumental performer, has at his disposal the full score for the most part; teach him to make use of it! This, it is believed, can best be accomplished through developing a system or method of marking scores and then insisting that each singer, on instruction, mark his own score. Questions and comments from singers and conductor related to the printed page and urging singers to sing with one another on different parts during a period of drill will contribute much toward increasing "score-awareness." The art of critical listening is developed through eye as well as ear. *Most important, of course, is "what goes on" between the ears!*

Following each rehearsal, or as soon thereafter as is possible, the conductor should review and reflect upon the results of the rehearsal period. On appraising the results achieved, he should without delay prepare his programs for succeeding rehearsals.

These are but a few suggestions which might aid in dispelling "choral inertia," the choral conductor's most vexing bugbear,—inciting increased interest and developing musicianship through the demand for "concentrated concentration." These, it is hoped, are a few recommendations which might aid the choral conductor to meet enthusiastically the challenge of a new school year! ▶▶▶

*Luther W. Goodhart is Professor of Education and director of choral activities in New York University's Music Education Department. He has made numerous appearances throughout the United States and Canada as guest conductor, director of clinics, festivals, all-state high school ensembles etc. He is successor to the late Hollis Dann as choral conductor at New York University, and University ensembles conducted by him have appeared in both Carnegie Hall and Town Hall in New York City.*



## FOR BANDMASTERS

Ronald D. Gregory

WITH the opening of a new school year are your preparations and plans following the old patterned routine or are you challenged to strike out in new direc-



tions to make your band program a more enriching experience musically and educationally than it was last year? It is too easy for us to think in patterns of past routine. Let's see, we have five football shows, the Christmas assembly, the mid-winter concert, the competition-festival, the spring concert and graduation. These are the major activities, together with a host of minor activities. Now what is the easiest way to get through this schedule? If we are honest with ourselves, this thought has occurred to most of us at one time or another.

In medicine a doctor approaching a case must employ diagnosis, prognosis and treatment. We should employ similar diagnosis, prognosis and treatment in our band program to make our experiences this year more challenging and educational than they were last year.

First we need to analyze the basic values and objectives of our program. One of the most important of these objectives is the development of music appreciation through active participation. Are we accomplishing this objective or are we exploiting our students through too much performance for the sake of school public relations? Are we placing the acquiring of good basic musicianship ahead of our promotional program? Are we as band directors working for our students or are they working for us? Are we better musicians, teachers and administrators than we were last year at this time?

Certainly, if we ask ourselves these questions together with many others, the new school year can be nothing but a challenge. We must be incurable optimists, for there is no place for pessimism in teaching. Let's see now how we might apply this mental

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attitude to the band program.

In the football band we can approach the season as an opportunity to motivate and kindle interest in the band program instead of an unwanted chore, special plague of all band directors. All band members should and can be interested in the marching band through their natural attraction for physical exercise, group participation and public performance. Their attitude will be poor only if ours is poor.

More people in our community will see our football band than any other part of the music program. This should be an excellent opportunity to perform better music well and to strive for more precise marching, so that respect for and pride in the music program can be developed with more people in our community. True, this is only a beginning, but we must start somewhere.

## New Experiments

In our concert band we can study the very best music possible, within the technical capabilities of the students. Representative compositions from the various periods of music can be studied to broaden the student's understanding of musical styles. Possibly there are new theories of instrumentation that we can experiment with this year. We can attempt to integrate more music theory and music history into our rehearsal. Let's not stick to the old standard repertoire or hammer away at three or four competition-festival selections most of the year.

In administration we need to keep up to date on latest developments in the areas of supervision, instruments, uniforms, music, public relations and the like. Have we done as thorough a job as we can to acquaint our administrator with the problems, goals, needs and long range plans of the band program? His support of our plans is essential to our success.

Last, but most important, have we grown personally as musicians, teachers and administrators? The school band field is a highly competitive and progressive one. Like time, it waits for no one. If we have been marking time, let's take up the challenge and learn something new about our profession every day. We, as band directors, sometimes mistake

community prestige and popularity for professional growth.

Whether we have been teaching one year or twenty-five years, let's make this school year a challenge to our students, our community, our profession and ourselves. Routine sometimes tends to thwart creative thinking. Let's look at each of our duties in a different way this year and be daring enough to be different. ►►►

*Dr. Ronald Gregory, well-known conductor and music educator, is co-director of bands and Associate Professor of Music at Indiana University. He has appeared as guest conductor and adjudicator in twenty-four states. During the war, he was instructor in Sonar theory in the United States Navy.*

## DO SINGERS QUALIFY AS MUSICIANS?

(Continued from page 24)

the teacher comment on intonation. Poor intonation may be recognized by the teacher, but is usually covered by remarks on insufficient support, improper placement and incorrect resonance. While it is unquestionably true that poor voice production and poor intonation often go hand in hand, a sound vocal production is far from being a guarantee of good intonation. Intonation, good intonation, is not a matter entirely of production but more a question of ear. We must learn the sound and relativity of a proper given pitch by comparison, correction, by our ear.

In the past five-year period I have listened to nearly one thousand singers in audition. The vast majority were considered professional, had performed professionally, were seeking further professional work; the balance, either young would-be entrants into the field, or still younger students seeking advice and a critical opinion. Asked the key signature of the song they had just completed, seventy-five percent cannot answer. Asked to read a few moderately simple four-measure exercises, more than eighty-five percent founder. Commenting on sharpening or flattening draws complete incredulity from fifty percent. They do not know right from wrong in their own intonation. A remark concerning en-

unciation faults meets a blank look. Aside from having a voice (don't we all?), they present an almost complete lack of any of those qualities one might expect from professional performers or aspirants.

Singers do not realize the importance, the growing necessity of those musicianly qualities which will enhance and amplify their vocal talents, for no one has so informed them, and most of us open our eyes only when they are opened for us.

The responsibility for this enlightenment lies with the teachers. Too few of them recognize the breadth of their responsibility, the natural coupling in the growth and development of the instrument with a parallel building of a sound, supporting structure of musicianship.

Creating an awareness of proper enunciation, of good intonation, of clean and precise observation of notation, of the desirability of being able to read at sight, all are possible within the scope of the voice lesson.

When may we begin to expect, from our voice studies, musicians instead of singers? ▶▶▶

Arnold Broido has been appointed full-time Educational Director of the Edward B. Marks Music Corp. Mr. Broido, who received his Master's degree in Music Education from Teachers College, Columbia University, was Vice-President and General Manager of Century Music Publishing Company and Mercury Music Corporation.

Eugene Ormandy, conductor of the Philadelphia Orchestra, has been appointed to the United States National Commission for UNESCO for a two-year term. Mr. Ormandy will serve as a member of the Committee on Cultural Activities. This Committee's recommendations, which are referred to the National Commission, form the basis for the position the United States takes on UNESCO's international program. The basic purpose of UNESCO is to foster peace by encouraging co-operation among the peoples of the world in the fields of education, science, the arts and mass communication.

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## THE STORY BEHIND THE PIANO

(Continued from page 34)

as key pine, for the piano keys.

The hunter who goes out into the forests or the mountains in the fall in search of native deer and brings back a ten-point buck contributes also to piano-making. For buckskin is an important material in making piano actions. And we must not forget old Dobbin, who perhaps has spent his final days as a dray-horse and has a part in making the glue which holds the many piano parts together.

The piano must stand up under many hours of constant practice, varying kinds of touch, the climates of many lands and the temperatures of various changing seasons. Lumber is the prime raw material in every instrument. The better manufacturers demand the right to pick by hand each piece of lumber which goes into their instruments. However, selection is only the first step, for the wood must then be seasoned properly. The lumber is piled outdoors in a slanting position on concrete blocks, with "stickers" between layers. The slant enables the water to run off, and the "stickers" provide space between layers for air circulation. It takes from two to three years to season lumber in the open air until it has a moisture content of about thirteen per cent. Two more years are needed indoors, besides drying in patented humidity kilns, which turn out a wood with humidity of six to eight per cent.

To a visitor in a fine piano factory the most surprising thing is the precision with which wood may be worked. Did you ever wonder how a curved outside case is made for a concert grand piano? Actually it is not a single piece of massive wood but is built up of layer after layer of thin, smooth sheets of maple bent around a master frame. The mahogany or walnut outside is merely a thin veneer.

Twelve thousand parts go into the half-ton bulk of an eight-foot grand piano! These parts must interact perfectly and endure endless abuse. To achieve this combination tens of thousands of minute adjustments are first made on each instrument. Then a muscular worker takes a felt-padded stick and crashes it down

with all his force on each of the eighty-eight keys in turn. All broken bits are fished out and replaced, and again he bangs down until nothing cracks and the piano is capable of remaining in adjustment.

The most technical among the piano makers are the tone regulators. They harden or soften each hammer felt so that when it strikes the strings, the desired balance between fullness of tone and brilliance is achieved. Slowly the regulator tests the tonal quality of each note. If dissatisfied, he can send the piano back to the point in the line where some imperfection cropped up. A good regulator actually spends decades in attaining his perfect ear. Even eminent pianists such as the late Paderewski and Rachmaninoff frankly admitted that their own ears were not up to the job.

### Care of the Piano

Few continually used instruments last as long as a piano. Outside of dusting and tuning, most owners seem to believe that the instrument can get along by itself. This is true, but piano manufacturers wish that people would take better care of their instruments than they do. They recommend tuning a minimum of three times annually. The keyboard cover should be left open, for ivory tends to yellow in the dark. The top, however, should be closed to keep out the dust. Moths are a dangerous enemy. Therefore, manufacturers recommend frequent outside cleaning and placing of moth



—Photo by Mrs. Harlan Barry



killers near the felts.

Nine months and the contributions of 400 workmen are needed to produce a good grand piano. During this period it undergoes six separate tunings, four action regulations, two tone regulations and a final microscopic checkup by one of the three inspectors who must pass on every piano before it leaves the factory.

One reason a well-built grand piano wins prestige and hearty endorsement from concert artists is because the manufacturer is willing to spend seven hours on a given operation, such as filing hammer felts, which might actually be finished in a fraction of the time. The resulting tonal difference can be detected only by experts. But when this same care is exercised in every one of the hundreds of operations that make a piano, the differences add up to superiority. ▶▶▶

## THE SURPRISE SYMPHONY

IN dear old Papa Haydn's time,  
An old man came day after day,  
To hear those symphonies sublime  
And listen to the master play.

The old man came day after day,  
Though all the while he fell asleep,  
He did not hear the master play,  
His slumbers were too loud and deep.

Though all the while he fell asleep,  
The aged guest seemed unabashed;  
And through his slumbers loud and deep,  
*Fortissimo*, the trumpets crashed!

The aged guest seemed unabashed,  
But Haydn took him by surprise.  
*Fortissimo*, the trumpets crashed  
Each time the old man closed his eyes.

This symphony was named  
"Surprise",  
A masterpiece of great renown,  
And so the guest who closed his eyes  
In story has been handed down.

This masterpiece of great renown,  
Ranks with his music more sublime.  
Its story has been handed down  
From dear old Papa Haydn's time.

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## Music in Mexico

CHARLES POORE

LITTLE by little the Mexican government's department of Fine Arts has absorbed most of the art activities of the country. The first thing the new President, Ruiz Cortines, did was to overhaul the National Symphony. It didn't measure up any more to the recognized orchestras, and the guest directors who came from Europe were not satisfied. An examination was held, and the first violins who couldn't measure up were put in second place or put out. A sudden influx of good violinists from Europe helped, and they were given first-desk chairs. To do this required courage, because many of the players had been with the orchestra for years.

Then President Cortines made the decision to abandon the old idea of having an opera season with costly artists. His significant plan was to do something for the poor. With the money thus saved he organized schools to teach Mexicans the routine of opera and ballet. He was greatly aided in this by the Mexican, Salvador Ochoa, who is an accomplished musician and knows the opera scores and has directed many of them.

Salvador Ochoa as head of the opera and ballet school has worked hard and patiently till now he has produced operas of professional standing. Most recently the Ballet School has put on a season of performances that has achieved professional proportions.

Mexico is rich in interesting folk-

lore to form the basis of the choreography of the different dances. By the use of masks, animals were reproduced, and Death itself in the dance based on the Mexican custom of selling on the Day of the Dead sugar skulls in the street-stands. The opera productions included *The Magic Flute*, under the auspices of the Committee for Mozart celebrations; and *L'Amico Fritz* and *Cavalleria Rusticana*, directed by Ochoa.

Soon after the passing of the lovely and internationally known Manuel M. Ponce, an Association in his memory was formed. The leader in this Association was a friend of the Ponce family, Esperanza Pulido. The objectives of this Association were the discovery and presentation in concert of talented boys and girls. The membership grew and its objectives have been abundantly fulfilled. Starting as an independent organization it has been taken over by the government fine arts program.

Luis Sandi, as Federal Supervisor of Music Education, has endeavored to improve the children's music program across the country. But there is a poverty of pianos, and a lack of teachers of music. His work has been bolstered by visiting artists sent out by the Fine Arts Department. Many of the young and talented artists fill engagements of this character. Sandi is Mexican head of the Youth Concerts, whose headquarters is in Belgium. Every year he puts on in Bellas Artes a series of concerts designed to interest the young folks.

There is a government school of dance, and among the teachers is a specialist in Oriental Dances, Xenia Zarina, who is internationally known. The government, with her on the school faculty, keeps its coverage complete and authoritative.

Till recently there were two managements: one the government Fine

Charles Poore, at one time associated with the music publishing firm of G. Schirmer, has spent some time in Mexico as correspondent for the "Christian Science Monitor" and a contributor to various other publications. He is an authority on the work of contemporary Mexican composers and in close touch with governmental music activities.

Arts department, the other an experienced impresario who controls the concerts given in most of the big South American cities, especially the opera in Buenos Aires. His name is Ernesto Quesada, Jr., and his father, Ernesto senior, came from Spain and initiated the business here. The Quesadas have always maintained a high standard, dealing in artists of international fame. At first the department of Fine Arts looked upon Quesada as an enemy; but now they have found a way to co-operate. The Department of Fine Arts, wanting artists of international fame, takes them from Quesada and uses them in the Bellas Artes concerts.

Luis Sandi is also organizer and director of the chorus called the Madrigalistas (The Madrigal Singers), who have explored pretty thoroughly the field of folksongs. Every season Sr. Sandi organizes a series of popular concerts, every one of which contains examples of the songs of every nation. And often he includes short Masses, completing the program with madrigals to suit the temper of the Mass. Sr. Sandi is an authority on this subject.

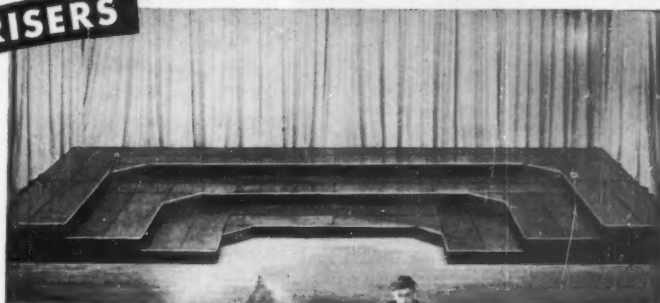
The National Conservatory of Music, government controlled, has an enrolment of about 1,200 students. The standard of instruction is high, for many of the teachers have enjoyed foreign study and experience. The director is Blas Galindo, well known composer. The National University also supports a Conservatory, with Juan D. Tercero the director. The Board of Education has put in charge of a concert season in Sala Chopin the well known chamber music player, Aurelio Fuentes. Here we can hear the compositions of Bach, Schumann, Schubert, sometimes performed by the Bach Choir of women's voices; and Fuentes leads his small chamber music orchestra. Mexico's music has definitely acquired an international flavor and an all-time significance. >>>

Herman Trutner, retired music director of the Oakland Public Schools and first President of the MENC Western Division, has been presented with the Mancini 1957 award, which consists of \$1,000 and a special gold medal.

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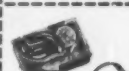
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## WHAT PRICE NOSTALGIA?

(Continued from page 48)

I say that modern instrumental programming confounds and confuses me? To read the average high school program, it would appear that successful audience reaction can only be secured by an endless repetition of numbers, the essential part of whose title appears to be "Boogie", followed by a Grand Finale, complete with an interlocutor who does his best to read a script designed to explain the lack of both music and humor in that epic composition *Grand-dad's Not the Same*.

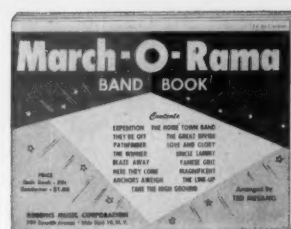
I wouldn't wish to hear either *Universal Judgment* or *William Tell* on every program, but a whole generation of students appears to be maturing with only casual acquaintance with standard literature. Even the orchestral director, who could certainly afford some deviation from his relentless programming of Bach, Mozart and Haydn, seems to have gone overboard for the latest *Perpetuum Mobile* (which isn't) and a restrained version of *Holiday from Practice*.

If you haven't gathered by this time that I'm needling for fun with what I feel is a pretty sharp point, you probably stopped reading this some time ago, anyway. My apologies to sincere and dedicated teachers who continue to teach *vital* music. The "back of me hand" to those of you who create silken sounds only—who administer so well you don't have time to make music a very real and unusual experience. ▶▶▶

All Association matters of the National Piano Manufacturers Association will henceforth be carried on in their permanent office at 332 South Michigan Avenue, Chicago, Ill. Frank L. Reed, recently elected Executive Vice-President, will be responsible for developing promotional programs, for maintaining contacts with members, dealers and other associations, and for assuming the functions of Harry Rinehart, who was in charge of all activities formerly conducted from Philadelphia.

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# In and Out of Tune

SIGMUND SPAETH



WHILE co-operating with research for *Music Journal* in the preparation of its 1957 *Annual*, this columnist made some startling discoveries regarding contemporary American composers in the serious as well as the popular field.

The first concerned the enormous amount of material created by these musicians, most of it rarely if ever performed in public. The second discovery was that most of the names of our native composers, particularly of the so-called "classical" type, are totally unknown to more than 90 per cent of the American public, and not too familiar even to the small percentage of established music lovers. To some extent this is true also of the men who are turning out the popular music of the day.



OF the writers of "serious" music, Leonard Bernstein acquired some well-deserved publicity through his effective appearances on TV's *Omnibus*, and some people may remember that he composed the scores of the Broadway shows, *On the Town*, *Wonderful Town* and *Candide*.

Deems Taylor has long been a familiar voice on the air; he appeared as commentator on Disney's *Fantasia* cartoon, and he had two operas performed at the Metropolitan. (But how many remember their titles?)

So what about the rest of our creators of "art music"? Paul Creston has been about as consistently performed as any of them, but his name means nothing to the "man in the street." Aaron Copland is still primarily a musician's musician, and even such "popular" works as *El Salon Mexico* and *Appalachian Spring* have as yet only a limited audience.

Norman Dello Joio is a difficult name to remember, and so is his unquestionably excellent music. Roy Harris has had good publicity, but even the musical public knows him chiefly by his treatment of the old tune, *When Johnny Comes Marching Home*.

Howard Hanson runs the Eastman School of Music and the National Music Council, besides lecturing, writing, conducting and composing; but his name is by no means a household word. Gian Carlo Menotti has had four operas on Broadway, two at the Metropolitan and two on the air, but again their titles are a \$64,000 question.

AND what about Henry Cowell, William Schuman, Samuel Barber, Virgil Thomson, David Diamond, Harold Morris, Roger Sessions, Wallingford Riegger, Charles Haubiel, Lukas Foss, Tom Scott and a host of others? These men have all written a vast amount of chamber music, symphonies, choral works, songs and piano pieces, largely buried in publisher's lending libraries. (Morton Gould, Ferde Grofé and a few others are on the borderline of Tin Pan Alley and therefore better known to the public.)

In the popular field the names of George Gershwin, Jerome Kern and Victor Herbert are more familiar today than those of any of our living composers, with the possible exception of Richard Rodgers, Cole Porter and Irving Berlin.

Some listeners actually credit the popular songs of the moment to such interpreters as Bing Crosby, Frank Sinatra and Perry Como, with the eager assistance of radio and television. What price musical fame? >>>

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## MILITARY BANDS OF HISTORY

(Continued from page 14)

by the Royal American Band of Music, New York; 1773 by a Boston band under the direction of Josiah Flag; 1783 by the Massachusetts Band at Salem, and 1783 at Portsmouth by an artillery band. Data regarding these programs is not available and it is not known for certain which groups were made up of civilians and which were British military bands stationed here.

Military music during the Revolutionary War consisted entirely of drums, bugles and fifes. General George Washington, himself an amateur flutist, recognized and appreciated the value of life and drum music for military purposes.

### Colonial Bands

In the late 18th century numerous town bands began to spring up throughout the colonies, some of which were attached to military organizations. Many of these bands later accompanied their military units into active service during the Civil War. At the beginning of this war nearly all of the Union regiments had complete bands, but as the fighting progressed it soon became obvious that every man was needed either to attend the wounded or grab a musket and go to the firing line, and this of course soon depleted many of the bands. Under these conditions it was not long before only the bands retained at permanent headquarters and a few brigade bands were able to maintain their proficiency or their identity as musical groups.

From 1899 to 1915 the strength of army bands remained at twenty-eight in the U.S. military services, and because of many helpful regulations to assist service bands there grew up many excellent military bands.

After the United States entered World War I, the army bandmasters received temporary commissions, and regimental bands were increased in size to forty-eight performers. Several temporary music schools, in this country and in France, added further impetus and improved military music. However, with the demobilization period in 1919, bandleaders

were discharged as officers and the rather inconsistent Warrant Officer bandleader program was installed. In addition the bands were reduced in size to thirty-six in the infantry and field artillery and to twenty-eight in the cavalry and coast artillery. In 1927 all field bands were reduced to twenty-eight men, with a modification finally in 1936 that not more than five men could be attached to the band from the "line" companies.

The return of military musicians to civil life after World War I can be credited to a great degree with influencing the tremendous upsurge in popularity of school bands in this country. This same school system was later to furnish the military services thousands of excellent musicians during World War II.

In 1939, as at many other times, the military band was in a precarious position so far as manpower and budget were concerned. A vociferous few high ranking officers believed that a field band was an unnecessary luxury in those new days of mechanized warfare. Fortunately for bands, their entertainment, military and morale values were realized, and by late 1941—with World War II imminent for this country—the War Department authorized the organization of over four hundred bands in the army.

Of the major bands in the services in the United States, the U. S. Marine Band dates from 1798, the U. S. Military Academy about or before 1802, the U. S. Naval Academy from 1845, the U. S. Navy Band from 1918, the U. S. Army Band from 1921, the U. S. Air Force Band from 1941 and the U. S. Air Force Academy from 1955. ▶▶▶

The American Guild of Organists awarded a prize of \$150 in the 1957 Anthem Contest to Mrs. Jane M. Marshall of Dallas, Texas, for her anthem, *Awake, My Heart*. Another prize of \$200 has been offered by The H. W. Gray Company for the best composition for organ submitted to the A.G.O. by January 1st, 1958.

## TRAVEL FOR MUSIC

A druggist from the tiny South Dakota town of Java has traveled around the world for a song. And he's done it without ever leaving his home state.

Every week, for over three years, a pharmacist, August Schlepp, has snatched up a battered black leather case, hopped into his car and lit out for Aberdeen, 75 miles due east. At the end of each journey he snaps open the case, plucks out his fiddle and settles down with neighbors from all over northeastern South Dakota for three hours' earnest rehearsal with the Aberdeen Civic Symphony. His evening's work over, he packs up his fiddle and speeds off through the night on his long journey home.

At the rate of 150 miles a week for better than three years, he figures he's racked up enough mileage to circle the globe. What does he get for it? Nothing, except the fun of making music and a share of the applause of his neighbors who jam the Aberdeen Symphony's three concerts each year.


"I would have seen more if I'd really traveled around the world", he says, "but I couldn't have had more fun."

While Schlepp is the Aberdeen Civic Symphony's champion long-distance commuter, he's not its only one. Distance makes no difference to other devoted amateurs who make up the symphony, one of more than 1,100 orchestras in the United States that are composed of community neighbors.

Thomas McDermott, a Redfield merchant, makes a 90-mile weekly round trip for rehearsals. W. E. Schimke, a traveling salesman, has driven as much as 100 miles to arrive in Aberdeen for practice sessions.

From Conde, 40 miles southeast of Aberdeen, a car pool composed of William Critser, a lay Methodist minister, Robert Kline, a high school music teacher, and clarinetist Dale Doberpuhl, makes the weekly journey to the rehearsals. The motoring musicians often have to brave bitter prairie snowstorms to

performance ...



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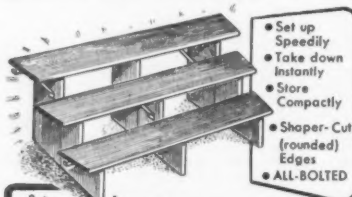
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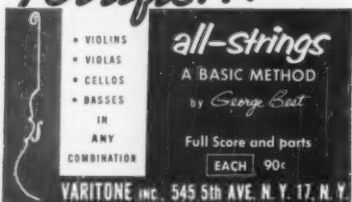
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make the rehearsals, but they all agree, "it takes a pretty bad blizzard to keep us away."

The symphony was organized by Dr. John W. Shepard, a music teacher at Northern State Teacher's College in Aberdeen. He found that the key to organizing the orchestra was to combine college music students with citizens looking for a chance to make music.

The symphony's members range from grade school children to grandfathers. Entire families like the Merritt Johnsons find fun playing together in the orchestra. Johnson, an organ and piano teacher, plays cello with the symphony. His wife, Kathryn, plays viola, and Mitta, their daughter, is a first violinist.

The orchestra is a joint project of the college and the community. Dr. Shepard donates his time and the college furnishes its rehearsal hall, some of the instruments and all of the music.

To spur interest among young musicians, the orchestra sponsors a competition for music students. The winners appear as featured performers at the orchestra's concerts.

The musicians say they find release from tension in playing for fun. Some admit they like to impress their friends by showing off their talent, while others say they get their reward from being a part of a wholesome community activity.

Whatever the reason, music is the magnet that draws these neighbors together. As for August Schlepp, he's already off on his second journey around the world. ▶▶▶

Clifton Williams received the \$500 Ernest Ostwald Memorial Award for the best band composition. A member of the music faculty of the University of Texas, Mr. Williams previously won the 1955 Ostwald prize for his composition, *Fanfare and Allegro*.

## P.S. YOU GOT THE JOB!

(Continued from page 63)

tendance, tardiness and transfer of students from class to class during school time? What is the administrative attitude on discipline problems and how are they handled? What cumulative, student records are available to you and where are they kept?

5. Study your daily and weekly schedule of classes. Where are the classes to be held, and what special equipment will you need to teach each class?

6. Check all inventories or lists of equipment for which you will assume responsibility. What is the condition of the chairs, stands, instruments, music, uniforms, robes and other supplies that you are going to use?

7. Learn what supplies and services are furnished to you as a teacher in this school. Does the central office provide secretarial help? Will they cut and run stencils? What are the proper procedures for ordering supplies and services? Do custodians set up the equipment for band and orchestral rehearsals? Is transportation available for students and their equipment when school groups play off campus?

8. If you are to be responsible for

the upkeep and replacement of equipment, you should contact the purchasing agent or book-keeper for your school or district to learn the proper procedures to be followed in these important matters. Where have repairs been taken care of previously, and what do you do in an emergency situation? Your local and neighborhood music dealer can be your best friend and staunchest ally in time of trouble. Be sure to make arrangements through your central office, then contact a reliable instrument dealer and repairman as soon as you are settled in your new place.

Many other significant duties will thrust themselves upon you during the first weeks of school. There will be new and old students to meet and counsel, instruments and equipment to assign, rallies and games to play for, committee meetings and receptions to attend, professional and social contacts to be made. Of one thing you may be sure: there won't be many dull moments after school starts; so try to get as many of these small but important details clarified and out of the way before the big rush begins. ▶▶▶



## MOSAICS OF THE MUSIC MASTERS

(Continued from page 23)

pression, 'I know what I'm doing.' Whatever you do, feel that it was on purpose! Go ahead, and God bless you!"

"Let it sound *meant!*" This famous injunction is a good introduction to my last teacher, the great Tobias Matthay, of London. I am indebted also to his exponent, Albion Metcalf of Boston, for his sound presentation of some of Matthay's revolutionary principles.

Here are just a few of his succinct quotations: "Legato is like walking." "The old-fashioned way was to think, 'What finger goes on this note?' Now we think, 'What note goes on this finger?'" "Always be going somewhere!" (His music was filled with arrows pointing to the logical destinations of phrases.) "Lay out the work in as long lines as possible!" "Keep the shape!" "Don't change the pedal until you hear the new tone!" "Never think of speed!" "Enjoy yourself! Enjoy the music!" Matthay's last words to his pupils about to play in public are exemplified in Dame Myra Hess, who says that this encouragement still stays in her mind, helping her, "when shivering at the brink, to face an audience in a spirit of musical spontaneity."

"In all his teachings, Tobias Matthay comes back again and again to one point: 'What does this note—this phrase—demand of me?'—not: 'How can I turn this note—this phrase—to my credit?'"

"This is the secret, this is the real magic of life: What can I give—not what can I take?" How nobly Tobias Matthay lived these precepts!

And now, as we leave our altar, dedicated to the memory of those who have contributed so generously to its mosaic, let us carry with us something of their vision and devotion,—"From the Useful by way of the True, into the Beautiful!" >>>

Joseph Schwartz and Anaton Kuersti have been awarded National Music League management contracts as a result of auditions recently held in New York.

SEPTEMBER, 1957



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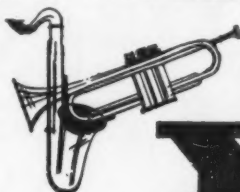
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## FROM OUR READERS

AS a subscriber and reader of the *Music Journal*, I wish to comment on a statement made by Miss Helen M. Hosmer, in your July-August issue. Her statement: "If we subscribe to the fact that the concept must come first, then it will come through much singing, by note or imitation, and the use of much that is familiar," etc.

I do not agree with her. It is the experience that comes first and then the concept. The musical symbol fixes something in experience and follows rather than precedes the experience.

I subscribe wholeheartedly to the article, *The Importance of Sight Reading*, but was impelled to mention my reaction to this one statement.

Your magazine is one of the best to come to my desk.

—Philip S. Royer  
Westminster, Md.

RECENT experiences with certain music publishing firms have brought us to some soberness of thought. For many years, the individual church—large or small—has built its library of choral music on the privilege of requesting approval items for examination. Titles, of course, tell us relatively nothing about a musical work. Perhaps we might find some seasonal or occasional implication in a title, but little else. Obviously we are left totally in the dark as to all technical and textual factors which *must* be evaluated in making a specific selection for a specific condition or situation.

Now, business seems to be getting so good that some of the publishers write a courteous letter to tell me that they "have discontinued sending music on approval, and will therefore be unable to honor your request."

We can be sure that the sending of items on approval is certainly not without its headaches to the publishers. We would be most naive in failing to recognize certain troublesome losses in the process. *But*—no choral man in his right mind would

jeopardize his well-guarded budget by purchasing quantities of items which he might find entirely unusable,—at least, it appears that way to me.

Remarks such as mine always take on, unavoidably, a personal, peevish tone by which the writer can be, and often is, misunderstood. But it seems that the problem may well be almost universal among those of us in the church choral field.

Looking at the thing optimistically, we certainly must hope that this thing doesn't spread. Thank heavens, we yet have some firms who cheerfully send samples—in some instances, gratis already!—and others who will gladly ship whatever numbers we choral people need to examine. And we don't look for them to go broke soon!

—John L. Manson,  
Martinsville, Va.

I JUST read Norman Shavin's latest article in the *MUSIC JOURNAL*. It was so good that I had to write and say how much I appreciate that kind of an article. I especially like that word "triviata." I am going to use it in the fall in my music classes.

It is fine that NBC is sending out their opera company. We plan to take down about 40 from our school to Florence, Alabama, to hear *La Traviata* and the rest of the series as well. We have been going there for the last six years.

—C. William Harris, Music Dept.  
Martin College, Pulaski, Tenn.

Miami University, Oxford, Ohio, announces the appointment of Otto Frohlich, conductor, pianist and composer, to the staff of the Music Department. Mr. Frohlich, who has conducted in opera houses and theatres in Europe and the U. S., will teach opera classes, direct the production of operas and direct the University Symphony Orchestra.



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